McGill University Libraries
3 101 285 962 M

MUSIC LIBRARY

McGILL
UNIVERSITY
LIBRARY

McGill University
Faculty of Music

Sept - Dec 1980



Pollack concert hall
Salle de concert Pollack

Monday, September 22, 1980 8:30 pm

Y V A N L E D U C, piano

student of ESTHER MASTER

This recital is presented in partial fulfilment of the requirements for the degree of Master of M

Ce récital fait partie des épreuves imposées pour l'obtention d'une maîtrise en musique.

programme

SONATA in Eb major, Op. 12 No. 4 — M. Clementi

Allegro
Lento
Rondo, Allegro con Spirito

SONATA in g minor, Op. 22 No. 2 — R. Schumann

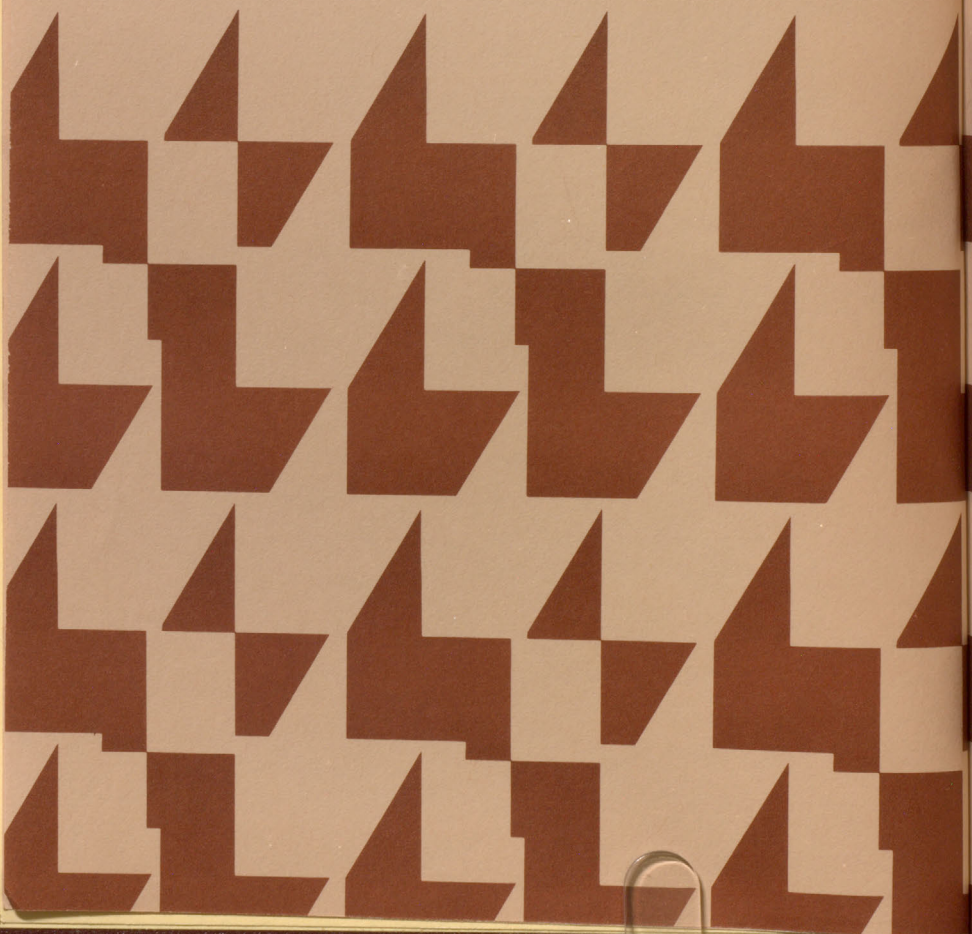
Il più presto possibile
Andantino
Scherzo
Rondo, Presto

INTERMISSION

SONATA in d minor — S. Prokofieff

Allegro, ma non troppo
Scherzo
Andante
Vivace

RHAPSODIE HONGROISE, No. 11 — F. Liszt



McGill University
Faculty of Music



Pollack concert hall
Salle de concert Pollack

Tuesday, September 30, 1980 8:30

D A V I D N E L S O N , violin

E U G E N E P L A W U T S K Y , piano

rogramme

HE VIOLIN SONATAS OF CHARLES IVES (1874 - 1954)

ONATA No. 1 (1903 - 1908)

Andante
Largo Cantabile
Allegro

ONATA No. 2 (1903 - 1910)

Autumn (Adagio Maestoso)
In The Barn (Presto)
The Revival (Largo)

I N T E R M I S S I O N

ONATA No. 3 (1902 - 1914)

Adagio
Allegro
Adagio

ONATA No. 4 (1905 - 1914)

"Children's Day at the Camp Meeting"

Allegro
Largo
Allegro



McGill University
Faculty of Music



Pollack concert hall
Salle de concert Pollack

Wednesday, October 1, 1980 1:00 pm

McGILL WIND ENSEMBLE

dir. Robert Gibson

programme

Canzon Septimi toni No. 2 G. Gabriel

Music for Two Wind Bands G.F. Hande
Arranger: Schaef

Overture
Allegro
Lento
Finale

Fantasy in 3 Movements H. Villa-L

Andante quasi Adagio
Allegretto Scherzando
Molto Allegro

First Suite in Eb G. Holst

Chaconne
Intermezzo
March

FLUTES

M. Boily
N. Carrier
M. Daviault
E. Kiely
M. Moreau

OBOE

K. Davies

BASSOON

J. Leveille

ALTO SAX

L Beaugrand
G. Duquette
I. Stritt

TENOR SAX

M. Letovsky

BARITONE SAX

J. Lagendyk

CLARINETS

S. Goldman
F. Houle
L. Myers
M. Simons
G. Trump

ALTO CLARINET

S. Belanger

BASS CLARINET

M. Deschamps

CONTRA-ALTO CLARINET

K. Dooley-Freeman

TRUMPETS

M. Dufresne
B. McNab
J-F. Phaneuf
C. Stewart-Patterson
B. Taylor
H. Whiting

TROMBONE

D. Findlay
G. Frazer
R. Oliver

TROMBONE & EUPHONIUM

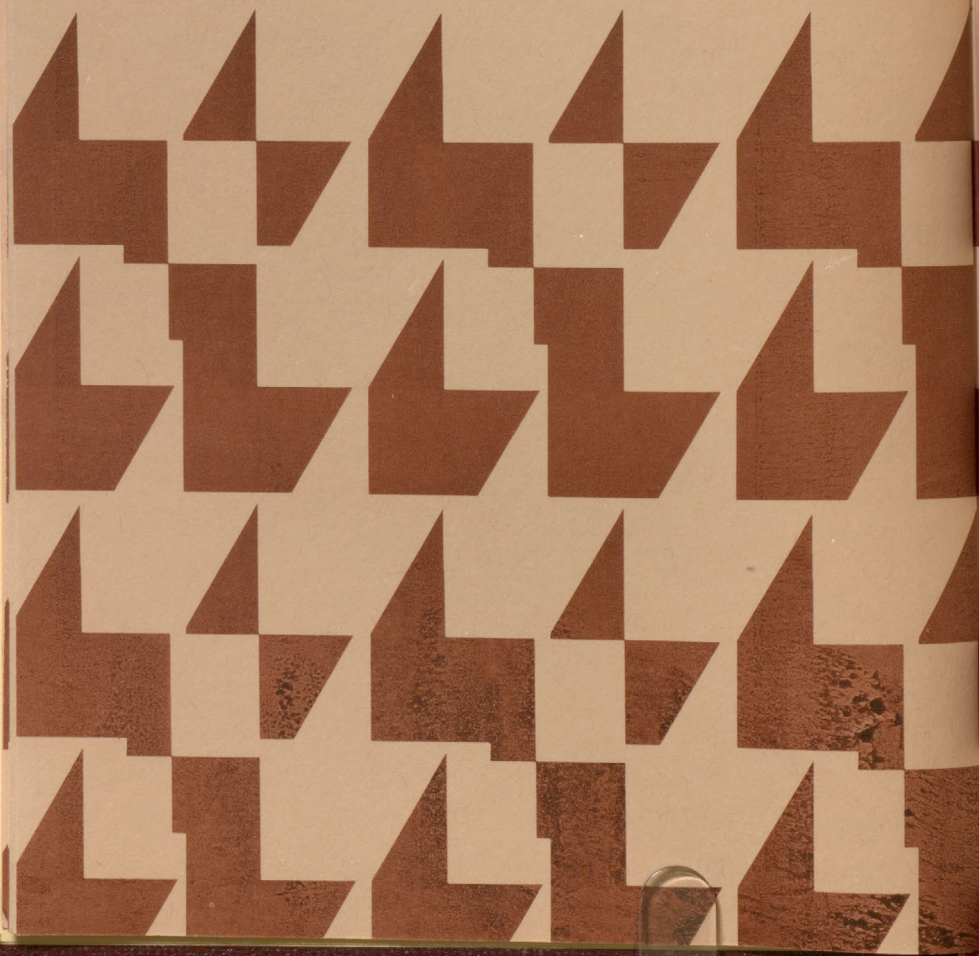
T. Booth

TUBA

G. McGillis

PERCUSSION

F. Brière
N. Girard
S. Popovic
A. Proctor



McGill University
Faculty of Music



Pollack concert hall
Salle de concert Pollack

Monday, October 6, 1980 8:30 pm

M A R G A R E T K A L I L, soprano

P A U L H E L M E R, piano

Mia

eloved, Thou art to me all my glory and delight"

ero, La Sorte Mia

ower and royal splendor in a day lost forever? Oh, fate oppresive! My godly re is taken from me as life throbs within my breast! But when death comes I like a phantom, torment the hated tyrant by day and night!"

tmet'einen Linden Duft

eathed a gentle scent. In the room stood a branch of linden, A gift from a hand. How lovely is the scent of linden sprig you gathered so gently! I he softly amid the scent of linden - Love's gentle scent."

st du um Schoenheit

ou love for beauty, oh do not love me! Love the sun, adorned by golden hair! u love for youth, Oh do not love me! Love the sprig, it is young every year! u love for treasures, Oh do not love me! Love the mermaid, she has many nering pearls!
u love for love, Oh yes, then love me! Love me always, I love you forever, ver!"

nlied

ight the town crier calls out "Eleven O'Clock". A small elf sleeping in the s is suddenly awakened! He knew not whence the sound came, and thought the tingale had called his name or that Silperlit had called him. Half crunk with ?, he rubs his eyes, creeps through the brush to a wall and peeps at the glow- s, thinking their light to be windows. "What harm is there to look in?" Oh! it his head on a stone!! "Well then, poor elf, have you had enough?" "Cuckoo! oo!"

hwiegene Liebe

ugh the glamour of evening beyond the wooded heights, Who will tell us their ing or stay their swift flight? Fond love thoughts are concealed and known to the night. One maid would share them carried by the breezes. My love s sweet and silent as the night."

st's

ng lets her colours fly through the breezes gaily; well known perfumes greet y and the earth peckers with ecstacy. Violets dream of awakening. Hark, from there is a sound of melody. Spring has come at last in all its radiance. ng has come!

an du Ungeheuer" (Oberon)

n Titania who has quarrelled with her husband, Oberon, the king of the Elves, not speak to him until he shows her two lovers who, despite all obstacles, in faithful to one another, Oberon is helped by his "tricksey-spirit", Puck, iscover two mortals for his plan - Sir Huon, a knight of the Court of Charlemagne, Rezia, the daughter of the Caliph of Bagdad. Oberon, having to test these lovers' hfulness, causes a storm while they are sailing away together and the ship is nded on a deserted island. Huon departs in search of aid for the shipwrecked pair. a, then alone, sings this aria of great sweep and power, giving vent to her feelings t the mighty wrath of the ocean!

"O' Cease thy Singing Maiden Fair"

On, cease singing, maiden fair, those songs of Georgian Land, which recall our life to me there. Thy haunting sounds bring back rememberance of days long departed; I see the moon, the desert night and her sad face and imploring eyes. Oh, fond one, ever near, your face is always there and will not vanish. Oh, cease thy singing, maiden fair."

The Snowdrop Tree

There's a blooming snowdrop tree on the hill. Raspberries grow in the valley. A fair lass climbed up the hill, singing gaily. She picked some blossoms there. Ah!

Cancion de Cuna

Close your eyes and sleep, my tiny little child. My, but you have a round head like a coffee-bean! You eyes are like two large windows looking out to sea. My frightened one, you're not a slave now! If you rest a long while your master will make you a groom, dressed in fancy buttons. Go to sleep, my young one; my, but you have a round head like a coffee bean.

L'Invitation au Voyage

My child, my sister, think how sweet it would be to go down there to live together to love free from care and die in the land that resembles you! The moist suns of misty skies have the mysterious charm of your treacherous eyes, sparkling through their tears. There, all is order, beauty, luxury, clam, and pleasure! T'is to satisfy your slightest wish, the sleeping boats on the canals have come from the ends of the worls. The setting suns clothe the fields, the town, with hyacinthe and gold. The world falls asleep while all is order, beauty. luxury, calm, and pleasure!

"Ernani Involami" (Ernani)

A nobleman, John of Aragon, has become a bandit, taken refuge in the mountains under the name of "Ernani", since his father, Duke of Segovia had been slain by order of Don Carlos, the king. Ernani is in love with Donna Elvira, who although she is about to be united with the aged Silva, a grandee of Spain, is deeply enamoured of the handsome and chivalrous Ernani. This aria takes place in Act I and the scene is in Elviva's apartment in the castel. It is night. She is meditat on Ernani. When she contrasts Silva with Ernani, she voices her thoughts saying, "Ernani, fly away with me! Take me to an Eden that opens to me..."

Alma mia

"Ma bien-aimée, tu es toute ma gloire et toute ma joie"

Piangero, La sorte mia

"Mon pouvoir, ma splendeur royale perdus en un jour? Oh! destin cruel! On m'enlève mon divin César et la vie palpite en mon sein. Mais, morte, je viendrai tel un fantôme tourmenter jour et nuit le tyran que j'exècre."

Ich Atmet'einen Linden Duft

"J'ai senti un doux parfum. J'ai trouvé dans la pièce une branche de tilleul, qu'une main chère y avait laissée. Que m'est cher le parfum de la petite branche que tu as cueillie si délicatement. Je respire doucement le parfum du tilleul, doux parfum de l'amour."

Lie Bst du um Schoenheit

"Si c'est la beauté que tu cherches, ne m'aime pas, moi, mais le soleil aux cheveux d'or! Si c'est la jeunesse que tu cherches, ne m'aime pas, moi, mais la ramille qui est jeune tous les ans! Si ce sont des trésors que tu cherches, ne m'aime pas, moi, mais la sirène qui possède mille perles nacrées.
Si c'est l'amour que tu cherches, aime-moi, oui, aime-moi toujours, je t'aimerai toujours, je t'aimerai toujours."

Elfenlied

Le soir, le crieur passe annonçant: "Onze heures!" Un petit elf, dormant dans les bois, s'éveille en sursaut. Ne sachant pas d'où la voix est venue, il croit avoir entendu le rossignol dire son nom ou Silperlit l'appeler. A moitié endormi, il se frotte les yeux, se fraye un chemin à travers les buissons, jusqu'à un mur et jette un regard furtif sur les mouches à feu, qu'il prend pour des fenêtres éclairées. "Quel mal y a-t-il à y regarder?" Mais il se frappe la tête sur une pierre! "Alors, pauvre Elf, n'en as-tu pas assez?" Cou-cou! Cou-cou!

Vershwiegene Liebe

Dans la splendeur du soir et par-delà les collines boisées, qui nous en révélera le sens ou suspendra leur vol rapide? La nuit cache les tendres pensées de l'amour, qu'elle est seule à connaître. Ma mie les emmêlerait à la brise. Mon amour a la douceur et le silence de la nuit."

Er Ist's

Le printemps laisse ses couleurs s'emmêler joyeusement à la brise; des parfums familiers nous accueillent chaque jour. Les violettes songent à s'éveiller, Ecoutez! Du lointain monte une mélodie. Le printemps est enfin venu dans toute sa splendeur, le printemps est enfin venu!

"Ozean du Ungeheuer" (Oberon)

La reine Titania, qui s'est querellée avec Oberon, son mari, roi des Elfs, refuse de lui parler tant que ce dernier ne lui aura pas montré deux amants qui restent fidèles l'un à l'autre malgré tous les obstacles. Oberon, avec l'aide de Puck, son malin serviteur, découvre deux mortels, Sir Huon, chevalier de la cour de Charlemagne, et Rezia, fille du Calife de Bagdad. Obéron, voulant mettre la fidélité des amants à l'épreuve, déclenche une tempête qui cause le naufrage du navire sur lequel ils se trouvaient tous. Sir Huon et Rezia se retrouvent sur une île déserte. Huon étant parti chercher de l'aide, Rezia, restée seule, donne libre cours à ses sentiments envers l'océan déchaîné dans cet air puissamment inspiré.

"O' Cease thy Singing Maiden Fair"

Ne chante plus belle demoiselle ces chansons de Georgie chargées de souvenirs. Leur mélopée me rappelle des jours depuis longtemps écoulés. Je revois la lune et la nuit dans le désert, son triste visage et ses yeux implorants. Ma bien-aimée! si près encore, ton visage vit toujours en moi et ne s'évanouiera jamais. Ah! ne chante plus belle demoiselle."

The Snowdrop Tree

Il y a sur la colline un alisier en fleur. Dans les vallées poussent les framboises. Une jolie blonde a gravi la colline en chantant gaiement. Elle y a cueilli des fleurs. Aah....!

Cancion de Cuna

Ferme tes yeux, dors, mon tout petit. Ta petite tête est ronde, comme un grain de café! Tes yeux sont comme deux grandes fenêtres qui donnent sur la mer. N'aie plus peur, tu n'est plus un esclave, mon tout petit. Si tu dors longtemps ton maître fera de toi un gentilhomme, te donnera de beaux vêtements. Dors mon tout petit. Ta petite tête est ronde comme un grain de café!

L'invitation au voyage

Mon enfant, ma soeur, songe à la douceur d'aller là-bas vivre ensemble. Aimer à loisir, aimer et mourir au pays qui te ressemble Les soleils mouillés de ces ciels brouillés pour mon esprit ont les charmes si mystérieux de tes traitres yeux, brillant à travers leurs larmes. Là, tout n'est qu'ordre et beauté. Luxe, calme et volupté. Vois sur ces canaux dormir ces vaisseaux dont l'humeur est vagabonde; c'est pour assouvir ton moindre désir qu'ils viennent du bout du monde. Les soleils couchants revêtent les champs, les canaux, la ville entière, d'hyacinthe et d'or; le monde s'endort dans une chaude lumière. Là, tout n'est qu'ordre et beauté, luxe calme et volupté.

(Baudelaire)

"Ernani Involami" (Ernani)

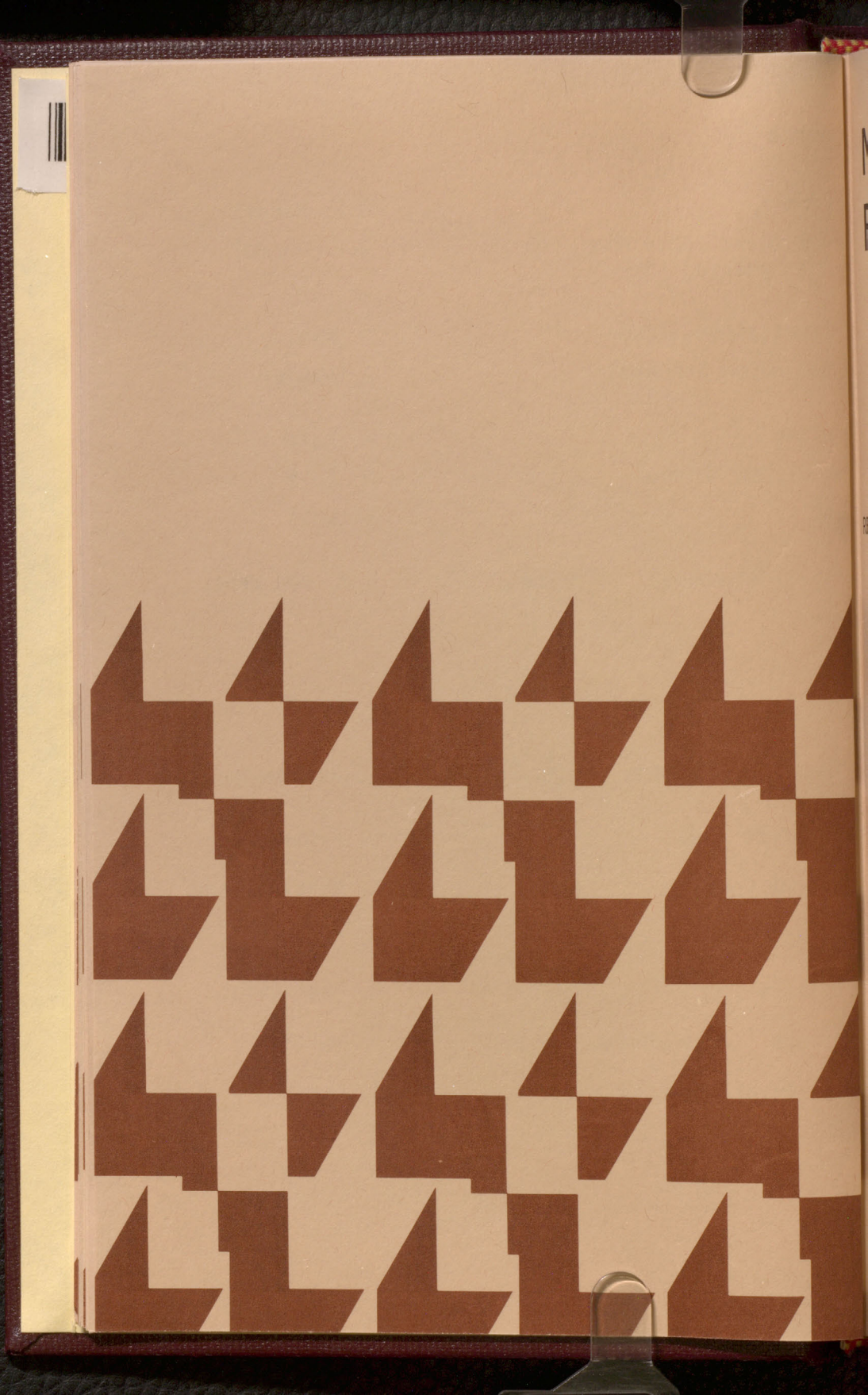
Un gentilhomme, Jean d'Aragon, devenu hors-la-loi, s'est réfugié dans les montagnes où il se cache sous le nom d'Ernani depuis la mort de son père, le Duc de Ségovie, assassiné sur l'ordre du roi Don Carlos. Ernani aime Donna Elvira qui, malgré son mariage prochain avec le vieillard Silva, grand d'Espagne, est profondément amoureuse du bel et valeureux Ernani. L'air est tiré de l'acte I; la scène se passe dans l'appartement de Donna Elvira, au château. C'est la nuit. Donna Elvira songe à Ernani. Sa pensée va de lui à Silva. Elle donne libre cours à son coeur: "Ernani, envolons-nous! Emmène-moi vers un doux paradis....!"

gramme

a Mia	G.F. Handel
nogero, La Sorte Mia ulio Ceasare)	G.F. Handel
Atmet'einen Linden Duft	G. Mahler
Bst du um Schonheit	G. Mahler
enlied	H. Wolf
schwiegene Liebe	H. Wolf
Ist's	H. Wolf
ean du Ungeheuer" (Oberon)	C.M. von Weber

INTERMISSION

Cease thy Singing Maiden Fair"	S. Rachmaninoff
Snowdrop Tree	S. Prokofiev
ıcion de Cuna	X. Montsalvatge
nvitation au Voyage	H. Duparc
Pasture	C. Naginski
l it was Stormy Weather	S. Adler
nani Involami" (Ernani)	G. Verdi



McGill University
Faculty of Music

RECITAL D'ORGUE

ORGAN RECITAL

M O N T S E R R A T T O R R E N T

Catedrático de órgano
del Conservatorio superior municipal
de música de Barcelona

Queen Mary Road Church
Hampstead

Monday 6 October 1980
le lundi 6 octobre 1980
20h30 8:30 pm

p r o g r a m m e

TIENTO DEL PRIMERO TONO
(Salve Regina)

Antonio de Cabez
(1510 - 1566)

DIFERENCIAS SOBRE EL CANTO
LLANO DEL CABALLERO

MOTETE GLOSADO
Ave María de Josquin des Prés

DIFERENCIAS SOBRE LA
GALLARDA MILANESA

CANÇAO A 4º GLOSADO

Antonio Carreira
(1520? - 1587?)

OBRA DE 8º TONO ALTO:
ENSALADA

Sebastián Aguile
de Heredia
(? - 1627)

e n t r ' a c t e

TIENTO DE DOS TIPLES, 6º TONO — Pablo Bruna (1611 - 1679)

TIENTO DE FALSAS, 2º TONO

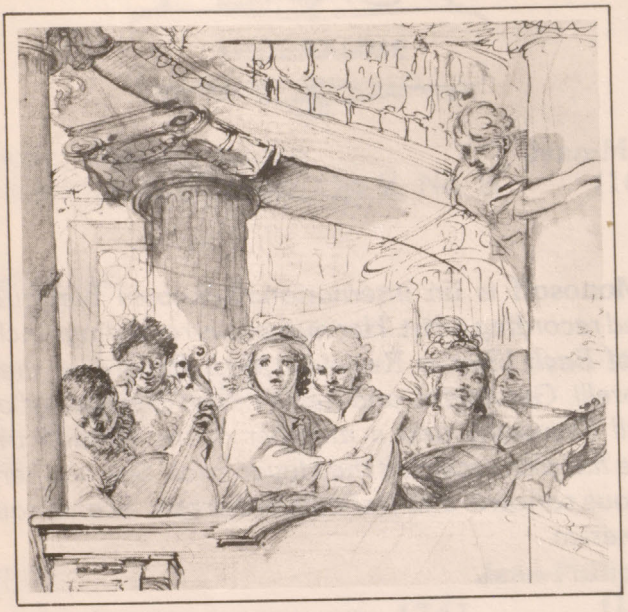
TIENTO DE MEDIO REGISTRO DE BAJO

TIENTO DE MEDIO REGISTRO DE TIPLE DE SÉPTIMO TONO — Francisco Correa de Arauxo (1575 - 1644)

CORRENTE ITALIANA — Juan Cabanilles (1644 - 1712)

TIENTO IV, PARTIDO DE MANO DERECHA SOBRE: "Ave Maris Stella"

PASACALLES DE 1º TONO



CBC Radio in cooperation with
the Faculty of Music
at McGill University
presents

La radio anglaise de Radio-Canada
en collaboration avec la Faculté de
musique de l'Université McGill
présente

***Sonya Monosoff*, baroque violin**

***Mary Cyr*, viola da gamba**

***John Grew*, harpsichord**

***Betsy MacMillan*, viola da gamba continuo**

Pollack Concert Hall
Thursday, October 9, 1980
8:30 p.m.

Salle de concert Pollack
Le jeudi 9 octobre 1980
20h30

CBC Radio 940
Stereo 93.5

Sonya Monosoff *is an internationally-known baroque violin soloist and recording artist. Her numerous recordings include the sonatas of Bach* (Stereo Review's *"Best Record of the Year") Biber, Corelli, Geminiani, and Leclair. She is professor of music at Cornell University and a member of the Amadé trio, with whom she has also recorded the Haydn trios. She has performed in numerous concerts and festivals in Europe, Scandinavia, and North America.*

Mary Cyr *and* **John Grew,** *both associate professors at McGill University, have been playing together since 1976. Their recent performance of the complete Bach sonatas for viola da gamba and harpsichord at Carnegie Recital Hall was described as "stylistically impeccable"* (The New Yorker), *and their recording of the Bach sonatas for McGill Records has been praised as a "convincing performance of the first rank"* (Music Magazine). *This past summer they played in the International Festival in Ljubljana, Yugoslavia.*

Betsy MacMillan *studied violoncello with Tsuyoshi Tsutsumi at the University of Western Ontario, and is presently a graduate student in the Faculty of Music at McGill, where she studies viola da gamba with Mary Cyr.*

PROGRAMME

TRIO for violin, viola da gamba, and basso continuo in D major, Op. 2, No. 8 — **Jean-Marie Leclair (1697 - 1764)**

Adagio
Allegro
Sarabanda Largo
Allegro assai

SONATA for violin and continuo in F Sharp minor, Op. 9, No. 10 — **Jean-Marie Leclair**

Andante affettuoso
Allemande
Largo
Giga

III^e CONCERT, from *Pièces de clavecin en concerts, 1741* — **Jean-Philippe Rameau (1683 - 1764)**

La LaPoplinière
La timide
Tambourins I, II

Intermission / Entracte

SUITE in G major for viola da gamba and continuo — **Marin Marais (1656 - 1728)**

Prelude
Allemande la fière
Sarabande
Gigue
Gavotte
Rondeau le troilleur
Chaconne

IV^e CONCERT, from *Pièces de clavecin en concerts, 1741* — **Jean-Philippe Rameau**

La Pantomime
L'Indiscrète
La Rameau

LA SONNERIE DE ST. GENEVIEVE DU MONT — **Marin Marais**

CBC RADIO / McGILL CONCERTS
AUTUMN 1980

hursday, October 9 e jeudi 9 octobre	SONYA MONOSOFF, baroque violin MARY CYR, viola da gamba JOHN GREW, harpsichord BETSY MACMILLAN, viola da gamba continuo
riday, October 17 e vendredi 17 octobre *	ELLY AMELING, soprano DALTON BALDWIN, piano
unday, November 23 e dimanche 23 novembre	EMMA KIRKBY, mezzo-soprano ANTHONY ROOLEY, lute

Tickets required this concert only

Pour ce concert uniquement des billets sont requis

All concerts begin at 8:30 p.m.

Tous les concerts commencent à 20h30

THE CBC RADIO CHRISTMAS SING-IN

featuring

THE CANADIAN BRASS

and the Choir of the Church of St. Andrew and St. Paul
under the direction of Wayne Riddell

along with general public participation

SUNDAY, DECEMBER 14 at 4:00 p.m.

Church of St. Andrew and St. Paul
3415 Redpath (corner Sherbrooke)

This concert will be broadcast on the program **'In Concert'**, Sunday, December 7, 1980 at 11:05 a.m., on CBC Stereo 93.5

Ce concert sera diffusé dans la série **'In Concert'**, le dimanche, 7 décembre 1980, à 11h05 sur CBC Stéréo 93,5

Producer/Réalisatrice: Kit Kinnaird

McGill University
Faculty of Music



Pollack concert hall
Salle de concert Pollack

Friday, October 10, 1980 8:30 pm

McGILL SYMPHONY ORCHESTRA

Uri Mayer, conductor

Soloist: Cassandra Robertson, soprano

1st VIOLINS

Phillippe David, concert master
Sylvie Allaire
Marco Darisotto
Dragan Djerkic
Vera Djerkic
Michel Domingue
Jacques Girouard
Karen Langille
Peter Purich
Vivianne Roberge
Rene Vachon

2nd VIOLINS

Susan Cottrell
Roxanne de Lafontaine
Nathalie Forgue
Marie-France Geoffroy
Elise Lortie
Myriam Pelerin
Nathalie Potvin
Patricia Reilly
Roxanne Sawka
Sophie Dugas

VIOLAS

Andrew Bacon
François Barbeau
Jean Grimard
Jacques Proulx
Sylvie Renaud

CELLI

Raygis Bélanger
Louis D'Allaire
Micheal Duschênes
Mark Fraser
James Green
François Guay
François Malo
Hélène Renaud
Annabelle Ship
Gill Stikeman
Lisa Steinberg
Tina Williams

Paul Boivin - assistant conductor
Glenn Morrison - manager
Annabelle Ship - librarian

BASSES

Bernard Deschamps
Simon Dupine
Marcel Pelletier
Pierre Pépine
Claude Proulx

FLUTES

Cynthia Bartlett
Heather Howes
Virginia Spicer

OBOES

Brett Dill
Marie-Line Ross

BASSOONS

Annette Champness
Patricia McMullen

CLARINETS

Simon Cole
Zaven Zakarian

FRENCH HORNS

Elizabeth Abel
Linda Osatchuck
Cheryl Pellat
Nancy Whiteman

TRUMPETS

David Dando
Kirke Edward Douglas

TROMBONES

Paul DesRosiers
Bob McNally
Peter Sullivan

TYMPANI

Robert Slapcoff
Pierre Dubé

programme

ALL BEETHOVEN PROGRAMME

Overture to Fidelio, op. 72

"Ah, perfido!", op. 65

Soloist: Cassandra Robertson, soprano

I N T E R M I S S I O N

Symphony No. 5 in c minor, op. 67

Allegro con brio
Andante con moto
Allegro
Allegro

McGill University
Faculty of Music



Pollack concert hall
Salle de concert Pollack

Tuesday, October 14, 1980 8:30 pm

in collaboration with the St. Patrick's Society of Montreal, the Cultural Affairs Committee of Ireland, the McGill Graduate Faculty and Department of English:

GRÁINNE YEATS

Soprano and Irish Harp

Gráinne Yeats est née à Dublin, en Irlande. Fille de P.S. O'Hegarty, écrivain irlandais et collectionneur de livres, elle a fait ses études à l'université de Dublin, notamment en histoire moderne et en sciences politiques. Dès son plus jeune âge elle apprit le piano et, plus tard, le chant et la harpe, à la Royal Irish Academy of Music. Elle a remporté de nombreux prix et reçu plusieurs bourses d'études dans ces trois domaines.

Gráinne Yeats a visité l'Amérique du Nord chaque année depuis 1965. Elle a voyagé dans toute l'Europe, donnant des récitals et participant à des émissions de radio et de télévision. Elle a également effectué des tournées en Union Soviétique et au Japon. En plus de ses concerts, Mme Yeats donne des conférences et écrit des articles sur la musique irlandaise, domaine dans lequel elle fait autorité.

Mme Yeats vit à Dublin et est l'épouse du sénateur Michael Butler Yeats, fils du poète W.B. Yeats.

Grainne Yeats was born in Dublin, Ireland. The daughter of P.S. O'Hegarty, Irish writer and book collector, she was educated in Dublin, taking a degree in Modern History and Political Science from Dublin University. From early childhood she studied piano and, later, singing and harp, all at the Royal Irish Academy of Music. She has been a winner of many prizes and scholarships in all three subjects.

Grainne Yeats has been touring North America yearly since 1965. She has travelled widely in Europe giving recitals as well as television and radio broadcasts. She has also toured the U.S.S.R. and Japan. As well as recital work, Mrs. Yeats lectures and writes on Irish music, a field in which she is an acknowledged authority.

Mrs. Yeats lives in Dublin and is married to Senator Micheal Boutler Yeats, son of the poet W.B. Yeats.

ramme

I

non intesi — G. Penti (1661-1756)

ia chio Pianga — G.F. Handel (1685-1759)

II

all my Torments — H. Purcell (1659-1695)

ing Hymn — H. Purcell

is for the Woman Made — H. Purcell

III

c by Turlough Carolan, Irish Harper

IV

e Songs for Soprano and Irish Harp — B. Boydell (1917-)

He wishes for the Cloths of Heaven
A Drinking Song
Red Hanrahan's Song about Ireland

INTERMISSION

V

ee Songs of the Auvergne

VI

sh Traditional Music

McGill University
Faculty of Music



Pollack concert hall
Salle de concert Pollack

Thursday, October 16, 1980 8:30 pm

THE GERALD DANOVITCH SAXOPHONE QUARTET

GERALD DANOVITCH - Soprano Saxophone
PETER FREEMAN - Alto Saxophone
ABE KESTENBERG - Tenor Saxophone
NANCY NEWMAN - Baritone Saxophone

This recital is being taped by CBC for broadcast on December 13, 1980 at 5:50 pm on CBC Stereo and 8:05 pm on CBC Radio.
Producer: Kit Kinnaird

Ce concert sera diffusé le 13 decembre 1980 à 17h50 sur CBC Stereo et 20h05 sur CBC Radio.
Réalisatrice: Kit Kinnaird

e Gerald Danovitch Saxophone Quartet was founded in 1968, Gerald Dånovitch
d Abe Kestenberg being the original members of this ensemble. Peter Freeman
ined the Quartet in 1976, and Nancy Newman in 1978.

rald Danovitch has been one of the leading saxophone, clarinet and flute
ayers in Canada for over 30 years.
a first chair player or soloist, he has performed in many radio, television
d film productions, with the Montreal Symphony Orchestra and the Feu Follets
mpany, as well as for leading recording studios and theatrical companies in
nada, the USA and Europe.
s association with saxophone chamber music dates to 1949, when he became a
mber, for the next fifteen years, of the Arthur Romano Saxophone Quartet.
s appearances with the Danovitch Saxophone Quartet include - besides many
ncerts - broadcasts for the CBC Radio and Television Networks, performances
the "World Saxophone Congress", as well as frequent Concert/Demonstrations
schools, CEGEPs and cultural centres.
is the saxophone soloist on the recording "Virtuoso Profile" and saxophone section
ader on the album "Maynard Ferguson - Big Band Canada".
rald Danovitch is Associate Professor at the Faculty of Music, McGill University,
ere he is head of saxophone studies, Chairman of the Woodwind Area, and
under-Director of the McGill Jazz Workshop Bands Programme.

e Kestenberg studied at McGill's Faculty of Music and The Manhattan School
f Music in New York. He is at present a lecturer at McGill Faculty of Music,
ecializing in woodwind teaching, and also teaches the saxophone at Queen's
niversity. Besides his many activities in both the classical and commercial
ields in Montreal, he has toured Canada and the United States with "Les Grands
allets Canadiens". He is also co-producer of Globe-Kesten Productions which
as produced, on the "Classicord Label", the recording "Virtuoso Profile"
eaturing nine of Canada's leading wind performers.

eter Freeman is a graduate of the McGill Faculty of Music, where he now teaches
oodwind instruments and conducts the Jazz Workshop Band III. He was the first
axophonist to win the Concerto Audition enabling him to perform as soloist with
he McGill Symphony Orchestra. He is a very active performer in both the classical
nd commercial fields in Montreal

ancy Newman is also a graduate of McGill's Faculty of Music. She teaches at the
ount Allison University Summer Music School and is a busy performer in classical
nd commercial productions in Montreal.

atrick Vetter graduated from McGill's Faculty of Music in 1979. He was a winner
f the Concerto Audition competition enabling him to perform as a soloist with
he McGill Symphony Orchestra. He also won the "Wind Solo Category" in the
anadian Music Festival Competition held in Edmonton in 1978 and was a member of
McGill Student Saxophone Quartet who won the "Chamber Music Category" in the
bove-mentioned competition. He is one of the most promising young professional
axophone performers in Montreal.

Le Gerald Danovitch Saxophone Quartet, fondé en 1968, était composé à l'origine de Gerald Danovitch et Abe Kestenberg. Peter Freeman s'est joint au groupe en 1976 et Nancy Newman en 1978.

Gerald Danovitch compte depuis plus de 30 ans parmi les plus célèbres saxophonistes, clarinettistes et flûtistes du Canada.

Que ce soit comme chef de pupitre ou comme soliste, il s'est souvent produit à la radio, à la télévision et au cinéma, ainsi qu'avec l'Orchestre symphonique de Montréal et le groupe des Feux follets; il a également dirigé des studios d'enregistrement et des compagnies théâtrales au Canada, aux États-Unis et en Europe.

C'est en 1949 qu'il a commencé à s'intéresser à la musique de chambre pour saxophone, en adhérant au Arthur Romano Saxophone Quartet, dont il a fait partie pendant quinze ans. Les spectacles qu'il a donnés avec le quatuor Danovitch comprennent, outre de nombreux concerts, des émissions pour les réseaux de radio et de télévision de la CBC, des représentations au "World Saxophone Congress", ainsi que de nombreux concerts-démonstrations dans les écoles, les cégeps et les centres culturels.

Il a participé, à titre de soliste à l'enregistrement de l'album "Virtuoso Profile", et de saxophoniste principal à l'enregistrement de l'album "Maynard Ferguson - Big Band Canada".

Gerald Danovitch est professeur agrégé à la faculté de musique de l'université McGill, où il est responsable des études de saxophone, directeur de l'option bois et directeur-fondateur du programme d'ateliers de jazz de McGill.

Abe Kestenberg a fait ses études à la faculté de musique de McGill et à la Manhattan School of Music de New York. Il est actuellement chargé de cours à la faculté de musique de McGill, se spécialisant dans l'enseignement des bois; il enseigne également le saxophone à la Quenn's University. En plus de ses nombreuses activités tant dans le domaine classique que commercial à Montréal, il a effectué une tournée au Canada et aux États-Unis avec les Grands Ballets canadiens. Il est également co-producteur des Globe-Kesten Productions qui ont réalisé, sur étiquette "Classicord Label", l'enregistrement de "Virtuoso Profile" album réunissant neuf des meilleurs interprètes pour instruments à vent au Canada.

Peter Freeman est diplômé de la faculté de musique de McGill où il enseigne maintenant les instruments à vent et dirige le Jazz Workshop Band III. Il fut le premier saxophoniste à remporter les auditions Concerto, ce qui lui permit de se produire en qualité de soliste avec l'Orchestre symphonique de McGill. C'est un musicien très actif à Montréal tant dans le domaine classique que commercial.

Nancy Neuman est également diplômée de la faculté de musique de McGill. Elle enseigne à l'école de musique d'été de Mount Allison University et participe à de nombreuses productions tant classiques que commerciales à Montréal.

Patrick Vetter a reçu son diplôme de la faculté de musique de McGill en 1979. Il a remporté les auditions Concerto, ce qui lui a permis d'être soliste invité de l'Orchestre symphonique de McGill. Il a également remporté le prix d'instruments à vent, catégorie solistes au Concours du Festival canadien de musique, à Edmonton en 1978; il a fait partie d'un quatuor de saxophonistes composé d'étudiants qui a remporté le 1er prix, en catégorie musique de chambre, au même festival. Patrick Vetter est l'un des jeunes saxophonistes professionnels les plus prometteurs.

ogramme

ARTET FOR SAXOPHONES — A. Glazunov

Canzona Variée
Variation I
Variation II
Scherzo

E SAGA OF GENE CARR (Canadian Première) — W. Dunbar

My Delilah
Mighty Dread
The Meek Shall Inherit

TIT QUATUOR POUR SAXOPHONES — J. Francaix

Gaguenardise
Cantilène
Sérénade Comique

INTERMISSION

UINTET in c minor, K. 406 — W.A. Mozart

Allegro
Andante
Minuetto in Canone
Allegro

transcribed by:
Robert Sibbling

atrick Vetter, alto saxophone, joins The Gerald Danovitch Saxophone Quartet
or this composition.

SQUISSES QUEBECOISES (World Première) — M. Perrault
(Quebec Sketches)

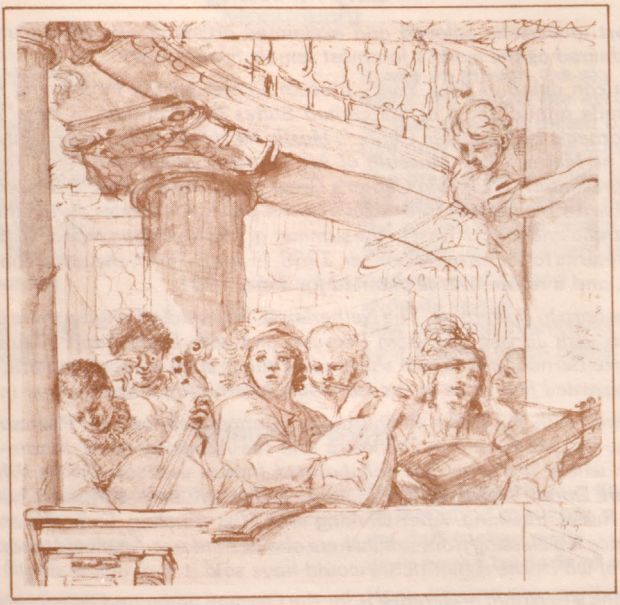
Envoyons d l'Avant
J'entends le Moulin
Isabeau s'y Promène
Prelude, Fugue et Finale sur "J'ai Tant Dansé"

his composition was commissioned by The Gerald Danovitch Saxophone Quartet and
s dedicated to the virtuoso Quebec Folk Violinist, Jean Carignan, whom Mr.
anovitch had the pleasure of performing with in the original "Feu Follets" Company.

L BARBIERE DI SIVIGLIA — G. Rossini

Andante Maestoso
Allegro Vivo

transcribed by:
M. Perrault



CBC Radio in cooperation with
the Faculty of Music
at McGill University
presents

La radio anglaise de Radio-Canada
en collaboration avec la Faculté de
musique de l'Université McGill
présente

Elly Ameling

soprano

Dalton Baldwin

piano

Pollack Concert Hall
Friday, October 17, 1980
8:30 p.m.

Salle de concert Pollack
Le vendredi 17 octobre 1980
20h30

CBC Radio 940
Stereo 93.5

Elly Ameling

One of the most universally beloved and acclaimed artists of our time, Dutch soprano ELLY AMELING is admired as the world's foremost female lieder singer.

Since her American debut at New York's Lincoln Center for the Performing Arts in 1968, Miss Ameling has made annual tours of the United States and Canada. In New York City, she has performed at Carnegie Hall, Lincoln Center's Mostly Mozart Festival, Avery Fisher Hall, Kaufmann Concert Hall, The Metropolitan Museum of Art, Hunter College and Alice Tully Hall. In March, 1978, she was presented on Lincoln Center's Great Performers Series, a concert so successful she was invited to give her own set of three recitals on this prestigious series during the 1979-80 season. She toured Australia and the Far East in the summer of 1976, making repeat visits during the 1977-78 season; she returns to Japan in December, 1980. In June, 1979, she undertook her debut tour of South America, and a return tour is planned for June, 1981.

Elly Ameling was born in Rotterdam, The Netherlands. She studied singing there with Jo Bollekamp, in Scheveningen with Jacoba and Sam Dresden and with Body Rapp in Amsterdam. Another mentor was Pierre Bernac, with whom she studied the French art song in Paris. Her career began when she was awarded first prize at the Concours International de Musique in Geneva.

She has performed with the Berlin Philharmonic, Concertgebouw and Philharmonia Orchestras, BBC Symphony, English Chamber Orchestra and the Academy of St. Martin-in-the-Fields. The conductors with whom this artist has collaborated form a veritable Who's Who if distinguished maestri: De Waart, Dorati, Gielen, Giulini, Haitink, Jochum, Kubelik, Leinsdorf, Leitner, Muenchinger Ozawa, Previn, Rudel, Susskind. After working with Miss Ameling, Ernst Ansermet described her thus: "A good voice is a blessing from somewhere above; Madame Ameling stands continually under this downpour, of which the romanticists would have said it is of divine origin."

While Elly Ameling's personal preference is for the German lieder and French mélodies of her song recitals, she is truly at home in all forms of singing: chamber music, concerts with orchestra, oratorios and opera. She made her American operatic debut in May, 1974 at the Kennedy Center's Mozart Festival, singing Ilia in Idomeneo, the same role in which she was presented in her debut with the Netherlands Opera. Her versatility also encompasses the modern repertoire, and among contemporary composers whose works she performs are Britten, Dallapiccola, Frank Martin, Menotti, Poulenc and both Bertus van Lier and Robert Heppener of her native Holland.

She was awarded most of the world's most eagerly coveted honors, including the Grand Prix du Disque, Edison Prize, Preis der Deutschen Schallplattenkritik and Stereo Review Record of the Year Award. Most recently, her Philips recording of the complete Mozart songs won the 1979 Opera News Best of the Year award.

Recent releases include Mahler's Symphony No. 4 with Andre Previn and the Pittsburgh Symphony Orchestra on Angel and another all-Schubert album on Peters International. Soon to be issued are a two-disk Schumann recital with pianist Jörg Demus on Philips, a Fauré-Debussy album and "Think of Me," an unusual recording of songs by Dvorak, Liszt, Wagner, Nin, Poulenc, Hahn and Gershwin.

For her services to music, Elly Ameling has been honored by her native government with knighthood: Ridder In de Orde van Orange Nassau.

Miss Ameling records for Columbia, Philips, RCA, London, Angel, Odeon, EMI, Harmonia Mundi, DGG, Peters International, Donemus, BASF.

Dalton Baldwin

Dalton Baldwin was born in the United States where he studied at the Juilliard School and the Oberlin Conservatory before going to Europe to work with Nadia Boulanger and Madeleine Lipatti. His long-time partnership with Gérard Souzay has taken him on tour throughout the musical world. Together, they have made over fifty recordings, many of which have garnered international prizes. Mr. Baldwin gives lectures on accompaniment, and serves as artistic director for the Art Song Festivals at Westminster Choir College (Princeton) and Boulder, Colorado. He and Gérard Souzay give master classes in Geneva every summer for young professional singers and accompanists from around the world. This is the first phase in his ultimate goal of establishing an International Academy f Vocal Arts. Whenever possible, Mr. Baldwin returns to the Himalayas and the wildlife reserves of Africa to replenish his need for natural beauty. Mr. Baldwin makes his permanent home in France.

Mondnacht

war, als hätt' der Himmel
e Erde still geküsst,
ss sie im Blütenschimmer
n ihm nun träumen müsst.

e Luft ging durch die Felder,
e Ähren wogten sacht,
rauschten leis die Wälder,
sternklar war die Nacht.

nd meine Seele spannte
eit ihre Flügel aus,
og durch die stillen Lande,
s flöge sie nach Haus.

It was as though the sky
had softly kissed the earth,
so that she, in a gleam of blossom,
had now to dream of him.

The breeze ran through the fields,
the ears of corn gently swayed,
the woods rustled faintly,
the night was so starry and clear.

And my soul spread
wide its wings
flew over the silent land,
as if it were flying home.

Schöne Fremde

rauschen die Wipfel und schauern,
s machten zu dieser Stund
n die halbversunkenen Mauern
e alten Götter die Rund.

er hinter den Myrtenbäumen
heimlich dämmernder Pracht,
as sprichst du wirr wie in Träumen
mir, phantastische Nacht?

funkeln auf mich alle Stern
it glühendem Liebesblick,
redet trunken die Ferne
ie von künftigem, grossen Glück.

The tree-tops murmur and shiver,
as though at this hour
the half-sunken walls
were paced by gods of old.

Here, beyond the myrtles,
in secretely darkening splendour,
what do you murmur, as in a dream,
to me, fantastic night?

The stars all sparkle upon me
with glowing and loving gaze,
rapturous the distance speaks
as of great happiness to come.

Auf einer Burg

ngeschlafen auf der Lauer
en ist der alte Ritter;
über gehen Regenschauer,
nd der Wald rauscht durch das Gitter.

ngewachsen Bart und Haare
nd versteinert Brust und Krause,
zt er viele hundert Jahre
en in der stillen Klause.

aussen ist es still und friedlich,
e sind ins Tal gezogen,
aldesvögel einsam singen
den leeren Fensterbogen.

ne Hochzeit fährt da unten
f dem Rhein im Sonnenscheine,
usikanten spielen munter,
nd die schöne Braut, sie weinet.

Asleep at his look out
up there, is the old knight;
overhead go rain squalls,
through the grill roars the wood.

Beard and hair grown into one,
ruff and breast turned to stone,
for centuries he has sat
up there in his silent cell.

Outside is calm and quiet,
all have gone to the valley,
woodbirds sing, lonely,
in the empty window arches.

Below, a wedding passes
in the sunshine on the Rhine
minstrels play merrily,
and the lovely bride—weeps.

V.P. ne tournez pas la page avant la fin de la chanson.

Please do not turn page until completion of the song.

ROBERT SCHUMANN

Liederkreis

Joseph von Eichendorff

In der Fremde

Aus der Heimat hinter den Blitzen rot
Da kommen die Wolken her,
Aber Vater und Mutter sind lange tot,
Es kennt mich dort keiner mehr.

Wie bald, ach wie bald kommt die stille Zeit,
Da ruhe ich auch, und über mir
Rauscht die schöne Waldeinsamkeit
Und keiner kennt mich mehr hier.

From my homeland beyond the lightning re
the clouds come drifting in,
but father and mother are long since dead,
now no one remembers me there.

How soon, oh, how soon till that quiet tim
when I too shall rest, and above me
will rustle the lovely, lonely wood,
and no one will remember me here.

Intermezzo

Dein Bildnis wunderselig
Hab ich im Herzensgrund,
Das sieht so frisch und fröhlich
Mich an zu jeder Stund

Mein Herz still in sich singet
Ein altes schönes Lied,
Das in die Luft sich schwinget
Und zu dir eilig zieht.

Your blissful image
I have deep in my heart,
gazing, so joyously
at me always.

My heart sings silently
a beautiful song,
that soars to the sky
and hastens to you.

Waldesgespräch

Es ist schon spät, es ist schon kalt,
Was reitest du einsam durch den Wald.
Der Wald ist lang, du bist allein,
Du schöne Braut! Ich führ dich heim!—

"Gross ist der Männer Trug und List,
Vor Schmerz mein Herz gebrochen ist,
Wohl irrt das Waldhorn her und hin,
O flieh! Du weisst nicht, wer ich bin."

So reich geschmückt ist Ross und Weib,
So wunderschön der junge Leib,
Jetzt kenn ich dich — Gott steh mir bei!
Du bist die Hexe Lorelei.—

"Du kenst mich wohl — vom hohen Stein
Schaut still mein Schloss tief in den Rhein.
Est ist schon spät, es ist schon kalt,
Kommst nimmermehr aus diesem Wald."

It is late, it is cold,
why ride you lonely through the wood?
The wood is long, you are alone,
lovely bride! I will lead you home!—

"Great are men's deceit and guile,
sorrow has broken my heart;
the horn sounds here, sounds there,
oh flee! You know not who I am."

So richly decked are steed and lady,
so young and fair of figure is she,
now — God preserve me — I know you!
You are the Sorceress Lorelei!

"You know me indeed — from lofty rock
my castle gazes silent into the Rhine.
It is late, it is cold,
nevermore shall you leave this wood."

Die Stille

Es weiss und rät es doch keiner,
Wie mir so wohl is, so wohl!
Ach, wüsst est nur einer, nur einer,
Kein Mensch es sonst wissen soll.

So still ist's nicht draussen im Schnee,
So stumm und verschwiegen sind
Als meine Gedanken sind.

Ich wünscht, ich wär ein Vöglein
Und zöge über das Meer,
Wohl über das Meer und weiter,
Bis dass ich im Himmel wär!

Not a soul knows or guesses
how happy, happy I am!
Oh, if only one were to know it,
then no other should.

The snow outside's not so silent,
nor so mute and silent
the stars on high,
as are my thoughts.

Would I were a bird
and might fly over the sea,
over the sea and on,
until I were in heaven!

S.V.P. ne tournez pas la page avant la fin de la chanson

Please do not turn page until completion of the s

In der Fremde

h hör' die Bächlein rauschen
n Walde her und hin.
n Walde, in dem Rauschen,
h weiss nicht, wo ich bin.

e Nachtigallen schlagen
ier in der Einsamkeit,
s wollten sie was sagen
on der alten, schönen Zeit.

ie Mondesschimmer fliegen,
ls säh ich unter mir
as Schloss im Tale liegen,
nd ist doch so weit von hier!

ls müsste in dem Garten,
oll Rosen weiss und rot,
leine Liebste auf mich warten,
nd ist doch so lange tot.

I hear brooklets
murmur through the wood.
Amidst wood and murmur
I know not where I am.

Nightingales sing
here in the solitude,
as if wishing to tell
of fair days now past.

In the darting moonbeams
I seem to see below me
in the valley the castle
which is so far from here!

It is as if in the garden
full of roses white and red,
my beloved were waiting
who is so long since dead.

Wehmut

ch kann wohl manchmal singen,
ls ob ich fröhlich sei,
Doch heimlich Tränen dringen,
Da wird das Herz mir frei.

s lassen Nachtigallen,
Spielt draussen Frühlingsluft,
Der Sehnsucht Lied erschallen
Aus ihres Kerkers Gruft.

Da lauschen alle Herzen,
nd alles ist erfreut,
Doch keiner fühlt die Schmerzen,
m Lied das tiefe Leid.

Sometimes I can sing
as if I were glad,
yet secretly tears well
and free my heart.

Nightingales, when, outside,
spring breezes play, let
sound their song of longing
from their dungeon's depth.

At which all hearts hearken,
and everyone delights,
yet no one feels the pain,
the deep sorrow in the song.

Zwielicht

Dämmrung will die Flügel spreiten,
Schaurig rühren sich die Bäume,
Wolken ziehn wie schwere Träume—
Was will dieses Graun bedeuten?

Hast ein Reh du lieb vor andern,
lass es nicht alleine grasen,
Jäger ziehn im Wald und blasen,
Stimmen hin und wieder wandern.

Hast du einen Freund hienieden,
Trau ihm nich zu dieser Stunde,
Freundlich wohl mit Aug' und Munde,
Sinnt er Krieg im tück'schen Frieden.

Was heut gehet müde unter,
Hebt sich morgen neu geboren.
Manches geht in Nacht verloren—
Hüte dich, sei wach und munter!

Dusk makes to spread its wings,
the trees stir awesomely,
clouds come like heavy dreams—
what means this dusk and dread?

If you have a fawn you favour,
let her not graze alone;
hunters range the forest, bugling,
voices flit here and there.

If on earth you have a friend,
do not trust him at this hour;
friendly both in look and speech,
in seeming peace he schemes for war.

What, today, goes weary down,
rises new-born on the morrow.
Much in the night goes astray—
be wary, watchful, wide-awake!

S.V.P. ne tournez pas la page avant la fin de la chanson

Please do not turn page until completion of the song

Im Walde

Es zog eine Hochzeit den Berg entlang,
Ich hörte die Vögel schlagen,
Da blitzten viel Reiter, das Waldhorn klang,
Das war ein lustiges Jagen!
Und eh ich's gedacht, war alles verhallt,
Die Nacht bedecket die Runde,
Nur von den Bergen noch rauschet der Wald
Und mich schauert's im Herzensgrunde.

Across the hill a wedding went,
I heard birds singing,
then—a flash of riders, a sounding horn,
a merry hunt!
And before I knew, all had died away,
night covers all around,
only from the hills—a forest murmur,
and deep in my heart—a shudder.

Frühlingsnacht

Überm Garten durch die Lüfte
Hört ich Wandervögel ziehn,
das bedeutet Frühlingsdüfte,
Unten fängt's schon an zu blüh'n.

Jauchzen möcht ich, möchte weinen,
Ist mir's doch, als könnt's nicht sein!
Alte Wunder wieder scheinen
Mit dem Mondesglanz herein.

Und der Mond, die Sterne sagen's,
Und im Traume rauscht's der Hain,
Und die Nachtigallen schlagen's:
Sie ist deine, sie ist dein!

Above the garden across the sky
I heard the birds of passage wing,
a sign that spring is in the air,
that blossom time is come.

I could shout for joy, could weep,
I feel it cannot be.
Old wonders reappear,
with the gleaming moon.

And the moon and the stars say it,
and the wood, dreaming, murmurs it,
and the nightingales sing it:
she is yours, she is yours!

HECTOR BERLIOZ
Les Nuits d'Été

Villanelle

Quand viendra la saison nouvelle,
Quand auront disparu les froids,
Tous les deux nous irons, ma belle,
Pour cueillir le muguet aux bois.
Sous nos pieds égrenant les perles.
Que l'on voit au matin trembler,
Nous irons écouter les merles
Siffler.

Le printemps est venu, ma belle,
C'est le mois des amants béni;
et l'oiseau satinant son aile,
Dit des vers au rebord du nid.
Oh, viens donc, sur ce banc de mousse
Pour parler de nos beaux amours,
Et dis-moi de ta voix si douce:
Toujours!

Loin, bien loin, égarant nos courses,
Faisons fuir le lapin caché,
Et le daim au miroir des sources
Admirant son grand bois penché,
Puis chez nous, tout heureux, tout aises,

En paniers enlaçant nos doigts,
Revenons, rapportant des fraises
Des bois.

When the season changes
And the cold weather has gone,
My love, we will go together
To pick lily-of-the-valley in the woods.
Our feet scattering
The glittering pearls of morning dew,
We will go and hear
The blackbirds sing.

The spring has come, my love,
It is the blessed season for lovers;
And the bird, preening its wings,
Sings songs from the edge of its nest.
Oh come and sit on this mossy bank
And talk of our happy love,
And say to me in your soft voice:
Forever!

Far, far away, our footsteps wandering,
We'll startle the rabbit from its hiding,
And the deer watching its great antlers
Mirrored in the stream;
Then back home in complete happiness a
contentment,
Our fingers entwined, return
Carrying baskets of wild strawberries.

S.V.P. ne tournez pas la page avant la fin de la chanson

Please do not turn page until completion of the so

Le spectre de la rose

lève ta paupière close
effleure un songe virginal,
suis le spectre d'une rose
e tu portais hier au bal.
me pris encor emperlée
s pleurs d'argent de l'arrosoir,
parmi la fête étoilée
me promenas tout le soir.

oi, qui de ma mort fut cause,
ns que tu puisses le chasser,
utes les nuits mon spectre rose
on chevet viendra danser.
is ne crains rien, je ne réclame
messe ni De Produndis
léger parfum est mon âme
j'arrive du paradis.

on destin fut digne d'envie,
pour avoir un sort si beau
us d'un aurait donné sa vie
r sur ton sein j'ai mon tombeau,
sur l'albâtre où je repose.
n poète avec un baiser
rivit: "Ci gît une rose
e tous les rois vont jalouser."

Lift up your eyelids
That glow with a maiden dream.
I am the ghost of a rose
Which you wore last night at the ball.
You took me still moist
And glistening from the gardener's spray,
And through the sparkling scene
You walked me with you all evening.

Oh you who was cause of my death
Without your being able to escape it,
Night after night my fragrant ghost
Will come to dance at your pillow.
But do not be afraid,
I exact no mass or De Profundis
this faint perfume is my soul
And it is from paradise that I come.

My destiny was one to be coveted,
Many would give their lives
To have a fate as beautiful as mine.
For my tomb is on your breast,
And on the marbled whiteness where I rest
A poet wrote with his kiss
"Here lies a rose
That kings will envy."

L'Ile inconnue

ites, la jeune belle,
ù voulez-vous aller?
a voile enfle son aile,
a brise va souffler.

aviron est d'ivoire,
e pavillon de moire,
e gouvernail d'or fin.
ai pour lest une orange,
our voile une aile d'ange,
our mousse un séraphin.

ites, la jeune belle,
ù voulez-vous aller?
a voile enfle son aile,
a brise va souffler.

st ce dans la Baltique?
ans la mer Pacifique?
ans l'île de Java?
u bien est-ce en Norvège,
ueillir la fleur de neige,
u la fleur d'Angsoka?

ites, la jeune belle,
ù voulez-vous aller?

Tell me, young beauty,
Where do you want to go?
The sails are set,
The breeze is getting up.

The oar is ivory,
The flag of silk,
The helm of fine gold.
For ballast I have an orange,
For sail, an angel's wing.
For ship's boy a seraph.

Tell me, young beauty,
Where do you want to go?
The sails are set,
The breeze is getting up.

Is it to the Baltic?
To the Pacific Ocean?
To the Island of Java?
Or is it to Norway
To pick the snowflowers,
Or the flowers of Angsoka?

Tell me, young beauty,
Where do you want to go?

Menez-moi, dit la belle,
, la nue fidèle
ù l'on aime toujours !
ette rive, ma chère,
ne ne la connaît guère
u pays des amours.

ù voulez-vous aller?
a brise va souffler.

Take me, the fair one replies,
To the faithful shore
Where love lasts forever.
That shore, my dear,
Is little known
In the country of love.

Where do you want to go?
the breeze is getting up.

S.V.P. ne tournez pas la page avant la fin de la chanson

Please do not turn page until completion of the song.

ERNEST CHAUSSON

Nanny

Leconte de Lisle

Bois chers aux ramiers, pleurez,
doux feuillages,
Et toi, source vive, et vous frais sentiers,
Pleurez, o bruyères sauvages,
Buissons de houx et d'églantiers.

Printemps, roi fleuri de la verte année,

O jeune dieu, pleure ! Été mûrissant
Coupe ta tresse couronnée,
Et pleure, automne rougissant.

L'angoisse d'aimer brise un coeur fidèle,
Terre et ciel, pleurez ! Oh ! que je l'aimais !
Cher pays, ne parle plus d'elle;
Nanny ne reviendra jamais !

Woods dear to the doves, weep, gentle leaves,
and you flowing spring, and you cool footpaths,
weep, O wild heather,
holly bushes and sweet briars.

Springtime, king of the green year adorned with flowe
O young god, weep ! Ripening summer,
cut your crowned tresses,
and weep, reddening autumn.

The anguish of loving breaks a faithful heart,
earth and sky, weep! Oh ! how I loved her !
Dear land, speak of her no more;
Nanny will never return !

Les papillons

Théophile Gautier

Les papillons couleur de neige
Volent par essaim sur la mer;
Beaux papillons blancs, quand pourrai-je
Prendre le bleu chemin de l'air?

Savez-vous, o belle des belles,
Ma bayadère aux yeux de jais,
S'ils me voulaient prêter leurs ailes,
Dites, savez-vous, où j'irais?

Sans prendre un seul baiser aux roses,
A travers vallons et forêts,
J'irais à vos lèvres mi-closes,
Fleur de mon âme, et j'y mourrais.

The snow-coloured butterflies
fly in swarms over the sea;
Beautiful white butterflies, when can I
take the blue path of the air?

Do you know, O fairest of the fair,
my dancing girl with the jet black eyes,
if they would lend me their wings
tell me, do you know where I would go?

Without taking a single kiss from the roses,
across valleys and forests,
I would go to your half-closed lips,
flower of my soul, and there I would die.

Le colibri

Leconte de Liste

Le vert colibri, le roi des collines,
Voyant la rosée et le soleil clair
Luire dans son nid tissé d'herbes fines,
Comme un frais rayon s'échappe dans l'air.

Il se hâte et vole aux sources voisines,
Où les bambous font le bruit de la mer,
Où l'açoka rouge aux odeurs divines
S'ouvre et porte au coeur un humide éclair.

Vers la fleur dorée il descend, se pose,
Et boit tant d'amour dans la coupe rose,
Qu'il meurt ne sachant s'il l'a pu tarir !

Sur ta lèvre pure, ô ma bien-aimée,
Elle aussi mon âme eut voulu mourir,
Au premier baiser qui l'a parfumée.

The green humming-bird, the king of the hills,
seeing the dew and the bright sun
shining into his nest, woven of fine grasses,
darts into the air like a ray of light.

He hurries and flies to the nearby springs,
where bamboos make a sound like the sea,
where the red hibiscus with its divine fragrance
unfolds the dewy brilliance at its heart.

He descends to the golden flower, alights,
and drinks so much love from the rosy cup,
that he dies, not knowing if he had exhausted its nectar

On your pure lips, O my beloved,
likewise my soul wished to die,
of the first kiss which perfumed it.

S.V.P. ne tournez pas la page avant la fin de la chanson

Please do not turn page until completion of the so

ENRIQUE GRANADOS

El Majo Discreto

n que mi majo es feo;
osible que si que lo sea,
amor es deseo que ciega y marea.
iempo que sé que quien ama no vé.

si no est mi majo un hombre
por lindo descuelle y asombre,
ambio es discreto y guarda un secreto
yo posé en él sabiendo que es fiel.

es el secreto que el majo guardó?
a indiscreto contarlo yo.
oco trabajo costará saber
retos de un majo con una mujer.
ió en Lavapies.
Eh ! Es un majo, un majo es.

They say that my majo is homely;
Perhaps it is so,
For love is but a desire that blinds and dazzles,
For a long time I have known that he who loves is blind.

But if my majo is not a man
Who is noted for being handsome,
He is, on the other hand, discreet and keeps a secret
Which I confided in him knowing that he is trustworthy.

What then is the secret that the majo kept?
It would be indiscreet for me to tell,
No little effort is needed to discover
The secrets a majo has with a woman.
He was born in Lavapies.
Eh ! Eh ! He's a majo, a majo he is.

CARLOS GUASTAVINO

La Rosa y el Sauce

Francesco Silva

osa se iba abriendo
azada al sauce;
rbol apasionado
maba tanto !
o una nina coqueta
a ha robado;
sauce desconsolado
sta llorando. Ah ! !

The rose was awakening
in the weeping willow's embrace
The tree god fondly impassioned
adored her so !
But a frivolous maiden
has stolen her away,
the willow unconsoled
is mourning his loved one.

JOAQUIN TURINA

Cantares

Ramon de Campoamor

! Más cerca de mí te siento
ndo más huyo de tí
stu imagen es en mí
nbra de mi pensamiento
! Vuelvemelo a decir
s embelesado ayer te eschuchaba sin oir
e miraba sin ver
!

I feel you nearest when you are far away for your image is ever before me, the shadow of my thoughts. Oh, come back and tell me again what you told me yesterday. I was so dazzled by your presence I did not hear.

Las locas por amor

Ramon de Campoamor

amaré diosa Venus
refieres que te ame mucho tiempo y
on condura
espondió la diosa de Citeres
fiero como todas la mujeres
e me amen poco tiempo y con locura
amaré diosa Venus

I shall love thee, divine Venus, if you prefer
That I love thee a long time and with affection.
And the Cytherean goddess answered:
"I prefer, as all women,
To be loved for a short time and with madness."

S.V.P. ne tournez pas la page avant la fin de la chanson

Please do not turn page until completion of the song.



PROGRAMME

LIEDERKREIS, Opus 39 — **Robert Schumann (1810 - 1856)**

- In der Fremde
- Intermezzo
- Waldesgespräch
- Die Stille
- Mondnacht
- Schöne Fremde
- Auf einer Burg
- In der Fremde
- Wehmut
- Zwielicht
- Im Walde
- Frülingsnacht

Intermission / Entracte

LES NUITS D'ETE — **Hector Berlioz (1803 - 1869)**

- Villanelle
- Le Spectre de la Rose
- L'Ile Inconnue

NANNY
LES PAPILLONS
LE COLIBRI — **Ernest Chausson (1855 - 1899)**

EL MAJO DISCRETO — **Enrique Granados (1867 - 1916)**

LA ROSE Y EL SAUCE — **Carlos Guastavino (b. 1912)**

CANTARES
LAS LOCAS POR AMOR — **Joaquin Turina (1882 - 1949)**

CBC RADIO / McGILL CONCERTS
AUTUMN 1980

Thursday, October 9 Le jeudi 9 octobre	SONYA MONOSOFF, baroque violin MARY CYR, viola da gamba JOHN GREW, harpsichord BETSY MACMILLAN, viola da gamba continuo
Friday, October 17 Le vendredi 17 octobre	* ELLY AMELING, soprano DALTON BALDWIN, piano
Sunday, November 23 Le dimanche 23 novembre	EMMA KIRKBY, mezzo-soprano ANTHONY ROOLEY, lute

Tickets required this concert only

* Pour ce concert uniquement des billets sont requis

All concerts begin at 8:30 p.m.

Tous les concerts commencent à 20h30

THE CBC RADIO CHRISTMAS SING-IN

featuring

THE CANADIAN BRASS

and the Choir of the Church of St. Andrew and St. Paul
under the direction of Wayne Riddell

along with general public participation

SUNDAY, DECEMBER 14 at 4:00 p.m.

Church of St. Andrew and St. Paul
3415 Redpath (corner Sherbrooke)

This concert will be broadcast on the programs **'Arts National'**, Thursday, December 18, 1980 at 9:00 p.m.,
and on **'In Concert'**, Sunday, January 4, 1981 at 11:05 a.m. on CBC Stereo 93.5

Ce concert sera diffusé dans la série **'Arts National'**, le jeudi, 18 décembre, 1980 à 21h00,
et **'In Concert'**, le dimanche, 4 janvier, 1981 à 11h05 sur CBC Stéréo 93,5

Producer/Réalisatrice: Frances Wainwright

McGill University
Faculty of Music



Pollack concert hall
Salle de concert Pollack

Monday, October 20, 1980 8:30 pm

in collaboration with the Istituto Italiano di Cul

A L M E R I N D O D ' A M A T O, piano

ogramme

ITE IN RE MAGGIORE — G.B. Pergolesi (1710 - 1736)

Allemande
Minuetto
Gavotta con 5 variazioni

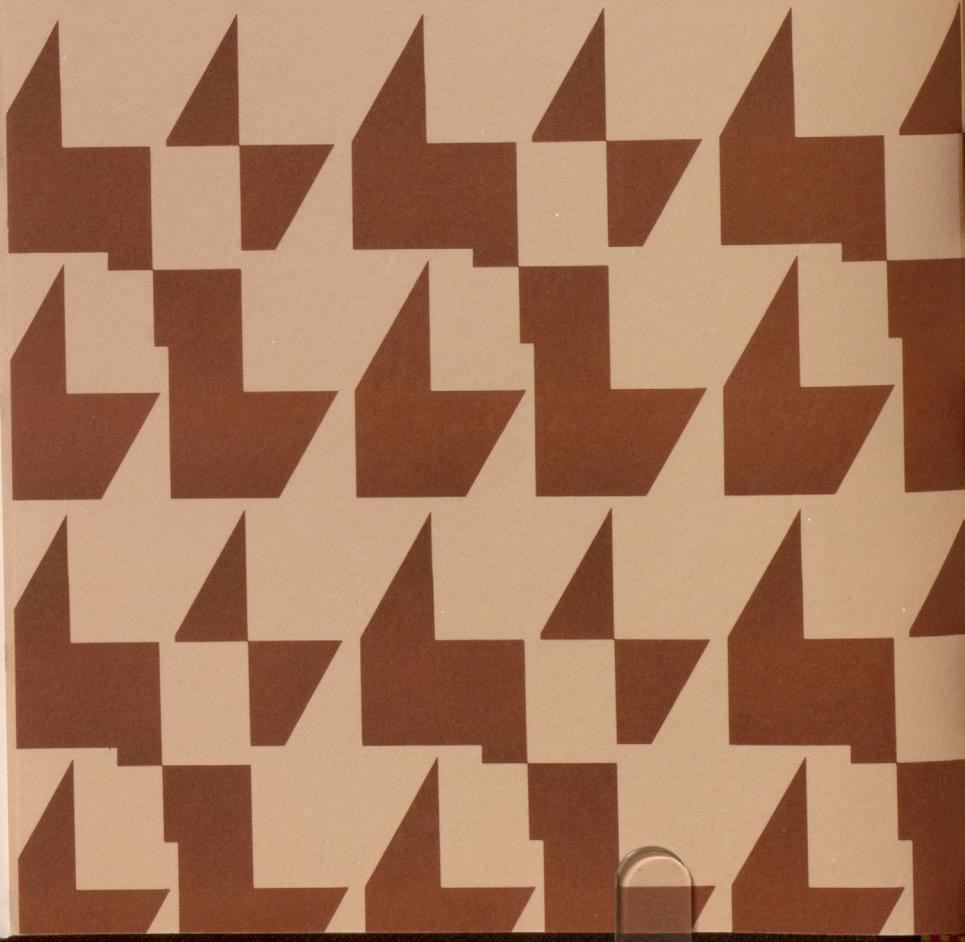
ITE BERGAMASQUE — C. Debussy (1862 - 1918)

Prelude
Menuet
Clair de lune
Passepied

I N T E R M I S S I O N

MEO AND JULIET SUITE, op. 75 — S. Prokofiev (1891 - 1953)
10 pieces for pianoforte

Popular Dance
Scene
Minuet
The Young Juliet
Masks
The Montagues and the Capulets
Father Lorenzo
Dance of the Maids with the Lilies
Romeo and Juliet Before Parting



McGill University
Faculty of Music



Pollack concert hall
Salle de concert Pollack

Friday, October 24, 1980 1:00 pm

McGILL CONCERT BAND

dir. Richard Lawton

ERT BAND PERSONNEL

ES

k Albert
nne Byrnes
e Chevanelle
re-Louis Coallier
ne Coté
oline Coulombe
Daly
nne Gagnon *
çoise Lamarche
ital Rhéaume
St. Laurent *

ES

cte Lussier *
a Smart

SOONS

na Lane *
Roberts

RINETS

rice Carrignan
Castonguay
s Deschamps *
astien Difelice
leen Flanagan
di Gray
inda Hummel
raine Pitre
ie Smith
Weber

S CLARINET

re Perron

OPHONES

é Belanger *
tance Bonchard
y Gluch
i-Marc Lefebvre

FRENCH HORNS

Nancy Atkins

CORNETS

James Cunningham
Reynald Hébert
Ian Hogg
Danny Lesage
Anthony Pradel
Lucie Wilcott

TROMBONES

Tom Allen
Phil Cousineau *
René Despars

EUPHONIUM

John O'Neill

TUBAS

Lorraine Faughnan
Chris Smith

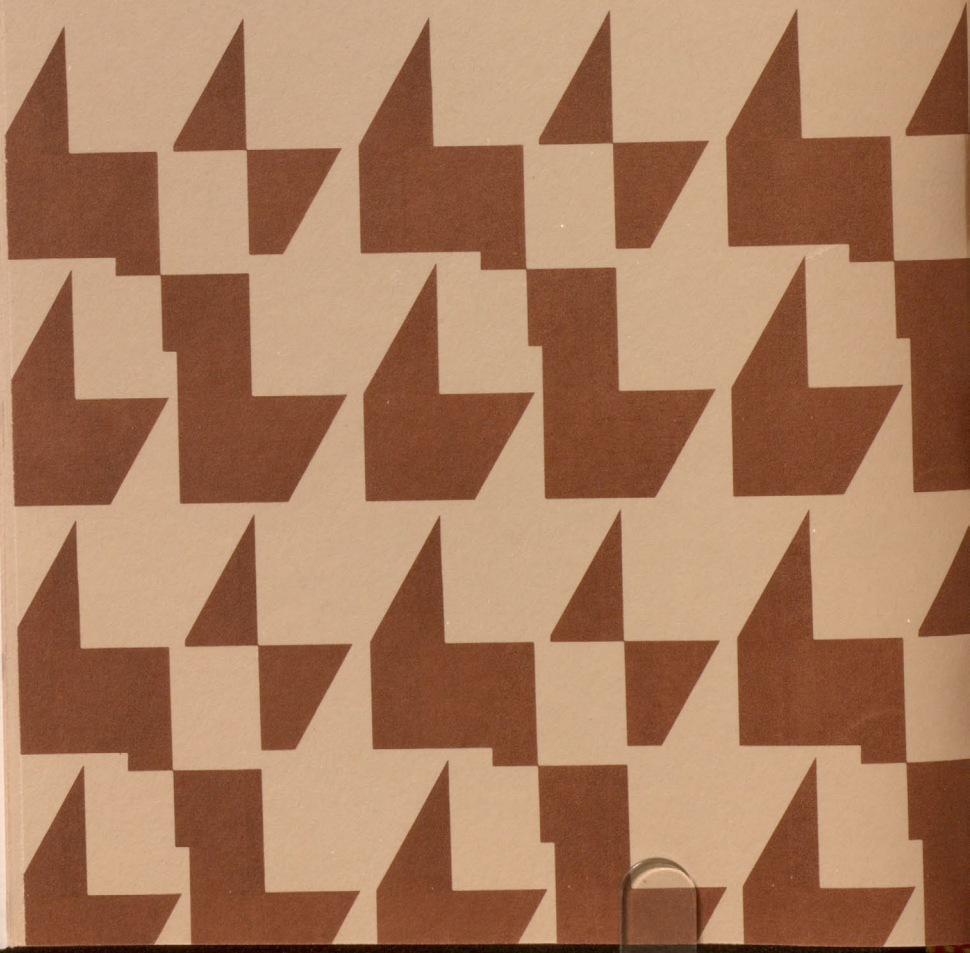
PERCUSSION

Robin Brown
Perry Canestrari
Roger Castonguay
Rejean Godbout

Librarian - Suzanne Byrnes
Manager - Tom Allen

ramme

A OVERTURE	Louis J.F. Hérold (1971-1833) arr. by V.F. Safranek
E FOR BAND	Harrold Pottenger (b. 1932-)
ATA	Girolamo Frescobaldi (1583-1644) arr. by E. Slocum
BAGATELLES	Alexander Tcherepnin (1899-1977) arr. by W.E. Rhoads
IOL SUITE	Peter Warlock (1894-1930) arr. by W. Beeler
RITO ROCA	Jaime Texidor arr. by A. Winter



McGill University
Faculty of Music



Pollack concert hall
Salle de concert Pollack

Friday, October 24, 1980 8:30 pm

JAZZ WORKSHOP BANDS I & II

director: Gerald Danovitch

JAZZ BAND I

SAXOPHONE

ick Vetter
ert Duquette

R SAXOPHONE

ard Mortimer
ael Letovsky

TONE SAXOPHONE

ne Lagendyk

MPETS

ris Macklin
DiLauro
ther Whiting
ro Vieco
e Dando

TROMBONES

Rob Oliver
Martin Cloutier
Paul Desrosiers
Colin Murray
Christopher Smith

RHYTHM

Luc Beaugrand, piano
Robert Walsh, guitar
Sylvain Bolduc, bass guitar
Lou Williamson, drums

JAZZ BAND II

O SAXOPHONE

Beaugrand
ry Steinman

OR SAXOPHONE

rid Stitt
nçois Théberge

ITONE SAXOPHONE

n Brown

MPETS

ther Whiting
id Dando
ce McNab
istian Stewart-Patterson
ro Vieco

TROMBONES

Paul Desrosiers
Victoria Foster
Glenn Morrison
Rob Oliver
Christopher Smith

RHYTHM

James Gelfand, piano
Charles Guérin, piano
Jimmy Mauldin, guitar
Rob van Nus, bass
Réjean Godbout, drums
Lou Williamson, drums

Librarians and Managers:
Lynn Brown and Heather Whiting

rogramme

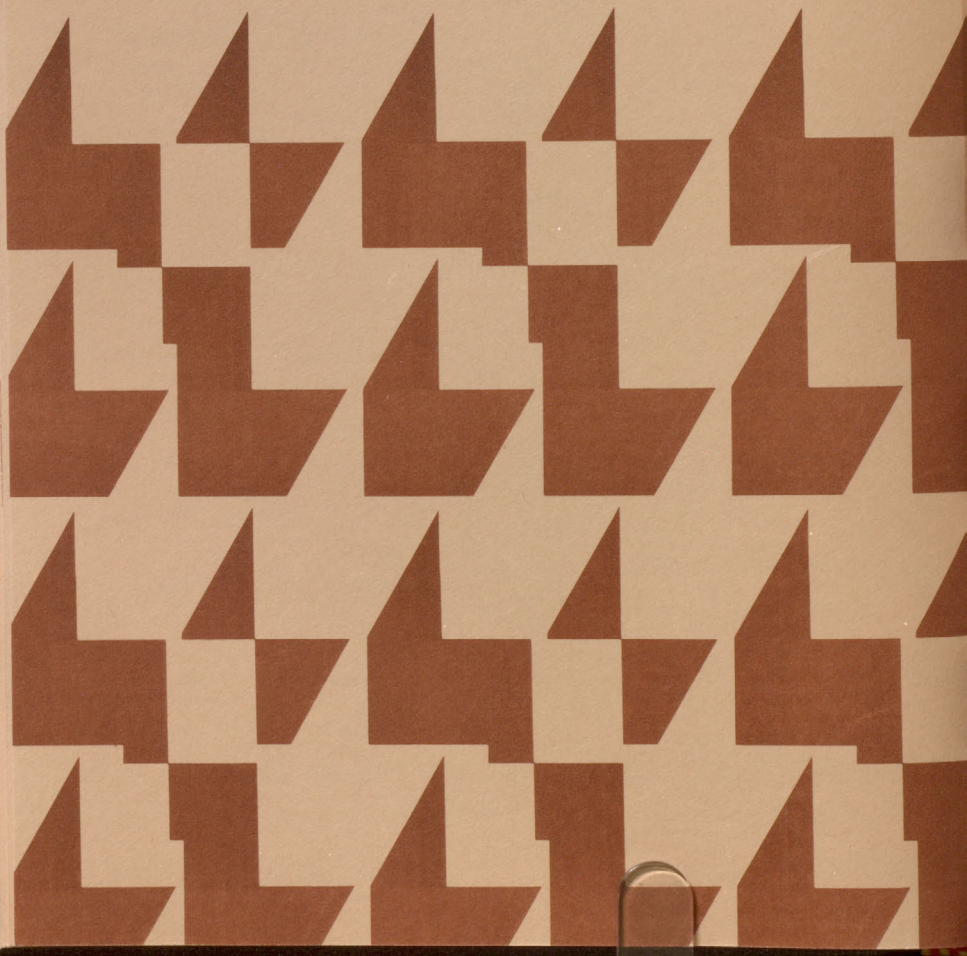
JAZZ BAND II

CHEESECAKE	Paul Clark
EVENING IN PARIS	Quincy Jones arr. C. Swansen
WHO'S SORRY NOW	Ted Snyder arr. S. Nestico
DANCING MEN	Johnny LaBarbera
ST. MARKS SQUARE	Johnny LaBarbera
GOLD RUSH	Paul Clark

i n t e r m i s s i o n

JAZZ BAND I

BACKBONE	Thad Jones
A SONG FOR MY CHILDREN	Gary Langford
SASSY STRUTT	John LaBarbera
ALIVE	Dave Eshelman
PORTRAIT OF A LADY	Chuck Iwanusa
SAMBANDREA	Don Menza



McGill University
Faculty of Music



Pollack concert hall
Salle de concert Pollack

SUNDAY, OCTOBER 26, 1980 8:00 PM

McGILL OPERA STUDIO

presents its 234th performance :

SUNDAY AT THE OPERA - DIMANCHE A L'OPERA

to mark McGILL OPEN HOUSE - McGILL ... TRADITION CHEZ NOUS

PART I - A tribute to Jacques Offenbach (1819-1880)

Excerpts from Les Contes d'Hoffmann in concert form:

"Il était une fois" *	Hoffmann:	Alain Nonat (tenor)
	Nathanael:	John MacMaster (teno
"Allons! Courage et confiance"	Hoffmann:	Louis Major (tenor)
"Les oiseaux dans la charmille"	Olympia:	Lise Lanctot (sopran
"Belle nuit, ô nuit d'amour"	Giulietta:	Susan Wise (soprano)
	Nicklausse:	Liz Norman (mezzo-s
"Et moi, ce n'est pas là" *	Hoffmann:	Georges Perras (ten
"Scintille diamant"	Dappertutto:	Gaston Harnois (bari
"Vous me quittez"	Giulietta:	Cassandra Robertson (soprano)
	Hoffmann:	David Langlois (ten
"Elle a fui, la tourterelle"	Antonia:	Wendy Hamel (sopran
"Jour et nuit je me mets en quartre"	Frantz:	John MacMaster (ten
"C'est une chanson d'amour"	Antonia:	Suzanne Raymond (so
	Hoffmann:	Robert MacLaren (te
"Je ne m'appartiens plus"	Antonia:	Hélène Marchand (so
	Miracle:	Jean Michel Sereni (baritone)
	Une Voix:	Evelyne Lamonde-Gil (mezzo-soprano)

* Chorus executed by the cast.
Accompanist: Professor Barry Wiesenfeld

INTERMISSION

duction:	McGill Opera Studio
ector/Directrice:	Edith Della Pergola
ical Preparation/Préparation pour comédie musicale:	Michael McMahon
ching/Répétiteurs:	Barry Wiesenfeld, senior coach Monik Grenier Michael McMahon Mado Roch
ical Coordinator on Stage/ rdinatrice musicale sur la scène:	Monik Grenier
/Décor:	Felicity Blatt
hting/Eclairages:	Richard Lavallée
perties/Accessoires:	McGill Opera Studio
tumes:	"Le Costumier du Roy", Montréal
ge Manager/ Directeur de scène:	Richard Lavallée
e-up/Maquillage:	Marjorie Pauch

McGill Baroque Orchestra
direction: Mary Cyr

olin I

ren Langille, principal
vie Allaire
thia Volkert

olin II

phie Dugas, principal
isabeth McGann
vid Nelson

ola

ançois Barbeau
an Grimard

oloncello

tsy MacMillan

uble Bass

rnard Deschamps

Flute

Evelyn Kiely

Oboes

Mary-Line Ross
Cynthia Flower

Bassoons

Patricia McMullen
Geoff Trump

Horns

Lynda Osatchuck
Liz Abel

Tympani

Slobodan Popovic

Harpsichord

Peter Smyth

The next performance of the Opera Studio, "Sunday at the Opera" will be presented on Sunday, November 30, 1980 at 8:00 pm in Pollack Concert Hall.

Le prochain concert de l'atelier d'opéra "Dimanche à l'Opéra", un concert des extraits sera presenter dimanche le 30 novembre 1980 à 20h00 - Salle de concert Pollack.

ES OFFENBACH (1819-1880), compositeur français d'opéra bouffe, est né à
ne le 20 juin 1819 de parents juifs-allemands. Il est envoyé à Paris en
our suivre des études de violoncelle au Conservatoire. Membre de l'orchestre
Opéra-Comique, il sait tirer parti des occasion qui lui sont offertes et
nt plus tard chef d'orchestre au Théâtre Français. Sa première ouevre
ète, Pepito (1853), est suivie de toute une série de morceaux dramatiques
s qui transforment radicalment le goût populaire de l'époque. Il présente
éâtre des Bouffes-Parisiens, une suite de brillante pièces légères et
istiques. Cette série atteint son apogée en 1867 avec La Grande Duchesse de
stein, qui est sans doute l'opéra bouffe le plus populaire jamais écrit, sans
r son Orphée aux enfers et La Belle Hélène. En vingt-cinq ans, Offenbach a
olus d'une centaine d'oeuvres dramatiques complètes, dont deux ballets.

ach meurt à Paris, le 4 octobre 1880. Les Contes d'Hoffmann, qui est son seul
par opposition aux opérettes et autres pièces légères. oeuvre posthume presentée
vrier 1881, devient la plus populaire de ses oeuvres. Demeurée incomplète,
vre fut achevée et orchestrée par Ernest Guiraud.

ES OFFENBACH (1819-1880), *French composer of opéra bouffe, was born in Cologne,*
rman-Jewish parents, on June 10, 1819. In 1833, he was sent to Paris to study
ncello at the Conservatoire. As a member of the orchestra of the Opéra-Comique
rned his opportunities to good account and eventually was made conductor at the
re Français. His first complete work, Pepito (1853), was followed by a crowd
ght dramatic pieces which effected a complete revolution in the popular taste
e period. At Les Bouffes Parisiens, he produced a succession of brilliant,
ous trifles. The series culminated in 1867 with La Grande Duchesse de Gérolstein,
ps the most popular opéra bouffe ever written, not excepting even his Orphée
nfers and La Belle Hélène. In 25 years Offenbach produced more than 100
ete dramatic works, including two ballets.

bach died in Paris on October 4,1880. Les Contes d'Hoffmann, his only opera
stinct from operettas and other light pieces, produced posthumously in February
became the most popular of all his works. He left it unfinished, and it was
eted and orchestrated by Ernest Guiraud.

II - A complete opera with the McGILL BAROQUE ORCHESTRA

AESTRO DI CAPPELLA, Intermezzo burlesco by Domenico Cimarosa (1749-1801)

cal Director and Conductor of Baroque Orchestra/
ctrice Musicale et Chef de l'Orchestre Baroque : Mary Cyr

e Directors/Mise-en-scène: Edith and Luciano Della Pergola

le Character:
nico Cimarosa ..... André Sandor (bass)

NICO CIMAROSA (1749-1801). Cimarosa studied at the Conservatory in Naples, during
h time he composed mostly church music. His first opera, "Le Stravaganze del Conte"
s from 1772. Soon his operas, together with those of Paisiello, were the most
lar in Italy. After 1780, they were performed abroad as well: in Braunschweig,
ue and Dresden.

789, Cimarosa was called to the Czar's court in St. Petersbur. He wrote his
erwork, "Il Matrimonio Segreto" in 1792, commissioned by Emperor Leopold II.

g his more than 60 operas, the Intermezzo, "Il Maestro di Cappella", distinguishes
lf by its cheerful charm and wealth of melodic ideas.

NICO CIMAROSA (1749-1801). *Cimarosa fait ses études au conservatoire de Naples*
ompose principalement de la musique d'église. Son premier opéra, "Le Stravaganze
Conte", date de 1772. Ses opéras deviennent bientôt à l'instar de ceux de Paisiello,
plus populaires d'Italie. Après 1780, ils sont également présentés à l'étranger:
nschweig, Prague, Dresden.

789, Cimarosa est invité à la cour du Tzar à St. Petersburg. Il écrit son oeuvre
risse "Il Matrimonio Segreto" en 1792, à la demande de l'empereur Leopold II.

i plus de 60 opéras, son intermezzo "Il Maestro di Cappella" se distingue par
charme entraînant et la richesse de ses phrases mélodiques.



McGill University
Faculty of Music



Pollack concert hall
Salle de concert Pollack

Monday, October 27, 1980 8:30 pm

JO-ANNE BENTLEY, mezzo-soprano

JUDY HOENICH, piano

This concert is being taped by CBC for broadcast at later date on "Music for Montreal".

Producer: Kit Kinaird.

Jo-Anne Bentley was born on December 28, 1949 in Vancouver, B.C. In 1971, after graduating from the University of British Columbia as a Woodrow Wilson Fellow in English Literature, she returned to U.B.C. to take a Bachelor of Music, in Voice and Music History which she received in 1973. With the aid of a Canada Council Special M.A. Scholarship and a McConnell Memorial Fellowship, she then enrolled as a graduate student at McGill where she pursued a M.M.A. in Musicology which she obtained in 1974. As a result of extra-curricular voice lessons with the distinguished singer and teacher, Jan Simons, she remained at McGill to study for a M.M.A. in Voice Performance which she received in May, 1975. From 1974-1976, she worked as a part-time music critic for the Montreal Star. Currently she is singing with The Tudor Singers and teaching voice at McGill and at Vanier College. She performs frequently on CBC Radio.

Jo-Anne Bentley est née le 28 décembre 1949 à Vancouver, C.B. En 1971, elle est reçue "Woodrow Wilson Fellow" de l'université de Colombie-Britanique en littérature anglaise et elle y retourne afin d'obtenir un baccalauréat en chant et histoire de la musique, auquel elle est reçue en 1973. Munie d'une bourse d'études "Special M.A." du Conseil des Arts du Canada et du "McConnell Memorial Fellowship", elle s'inscrit comme étudiante diplômée à McGill au programme de maîtrise en musicologie qu'elle obtient en novembre 1974. Des leçons de chant particulières avec Jan Simons, chanteur et professeur de distinction, lui permettent de s'inscrire à McGill au programme de maîtrise en interprétation vocale, auquel elle est reçue en mai 1975. De 1974, elle travaille à temps partiel comme critique musical au "Montreal Star". Elle est présentement membre de l'ensemble vocal Tudor de Montréal et enseigne le chant à l'université McGill et au Collège Vanier. On a pu l'entendre fréquement au réseau anglais de Radio Canada.

Judy Hoenich, born in Montreal in 1951, received the Bachelor of Music and Master of Musical Arts degrees from McGill University, in the class of Dorothy Morton. She has participated in various master classes, in Switzerland, Italy and most recently in Salzburg, Austria, on a Canada Council grant. She has performed on CBC Radio and in concert as soloist, chamber musician and accompanist. In addition to her performing activities, Judy Hoenich teaches at Vanier College and at McGill University. She has worked with Jo-Anne Bentley since 1975.

Née à Montréal en 1951, Judy Hoenich, a obtenu un Baccalauréat de la musique et un M.M.A. (Master of Musical Arts) à l'université McGill après avoir été l'élève de Dorothy Morton.

Elle a participé à divers cours de virtuosité en Suisse et en Italie et plus récemment Mademoiselle Hoenich a suivi un cours offert à Salzburg en Autriche grâce à une bourse qui lui a été decernée par le Conseil des Arts du Canada. On a pu l'entendre au réseau anglais de Radio-Canada et elle a également donné des concerts en tant que soliste avec des ensembles de musique de chambre et comme accompagnatrice. Outre ses activitées d'exécutante, Judy Hoenich donne des cours au Collège Vanier et à l'université McGill. Elle travaille avec Jo-Anne Bentley depuis 1975.

Chausson Mélodies (English translations by Edith Braun)

Sérénade Italienne

Partons en barque sur la mer
Pour passer la nuit aux étoiles.
Vois, il souffle juste assez d'air
Pour enfler la toile des voiles.
Le vieux pêcheur italien
Et ses deux fils, qui nous conduisent
Ecoutent mais n'entendent rien
Aux mots que nos bouches se disent.
Sur la mer calme et sombre, vois,
Nous pouvons échanger nos âmes,
Et nul ne comprendra nos voix,
Que la nuit, le ciel et les lames.

PAUL BOURGET

Italian Serenade

Let us go in a boat on the ocean
To pass the night among the stars.
See, the breeze is just blowing enou
To swell the cloth of the sails.
The old Italian fisherman
And his two sons, who guide us,
Hear but do not understand
The words that we speak to each othe
On the ocean calm and sombre, see,
We can exchange our souls,
And no one will understand our voice
But the night, the sky and the waves

Charme

Quand ton sourire me surprit,
Je sentis frémir tout mon être,
Mais ce qui domptait mon esprit,
Je ne pus d'abord le connaître.
Quand ton regard tomba sur moi,
Je sentis mon âme se fondre,
Mais ce que serait cet émoi,
Je ne pus d'abord en répondre.
Ce qui me vainquit à jamais,
Ce fut un plus douloureux charme;
Et je n'ai su que je t'aimais
Qu'en en voyant ta première larme.

ARMAND SILVESTRE (Chansons des Heures)

The Charm

When I caught your smile,
I felt all my being atremble,
But what has conquered my mind
I did not know at first.
When your glance rested on me,
I felt my soul melting.
But what this emotion might be
I could not explain at first.
What conquered me forever
Was a much sadder charm;
And I only realized I loved you
When I saw you shed your first tear.

Nocturne

La nuit était pensive et ténébreuse;
Au peine quelques épingles d'or scintillaient dans l'ébène
De ses grands cheveux déroulés,
Qui sur nous, sur la mer lointaine et sur la terre
Ensevelie en un sommeil plein de mystère,
Secouaient des parfums ailés.
Et notre jeune amour, naissant de nos pensées,
S'éveillait sur le lit de cent roses glacées
Qui n'avaient respiré qu'un jour;
Et moi, je lui disais, pâle et tremblant de fièvre,
Que nous mourrions tous deux, le sourire à la lèvre,
En même temps que notre amour.

MAURICE BOUCHOR

Nocturne

The night was moody and gloomy;
Just a few golden pins in the raven locks
Of her long dishevelled tresses,
Which, over us and over the far-flung seas and the earth,
Engulfed in slumber full of mystery,
Spread wafting perfumes.
And our young love, born of our thoughts,
Was awakening on the bed of a hundred icy roses
That were breathing but a day;
And I, I told her, pale and trembling with fever
That we shall die together, with a smile on our lips,
At the same time that our love dies.

Papillons

papillons couleur de neige
nt par essaims sur la mer;
x papillons blancs, quands pourrai-je
dre le beau chemin de l'air?
z-vous, ô belle des belles,
ayadère aux yeux de jais,
s me voulaient prêter leurs ailes,
s, savez-vous, où j'irais?
prendre un seul baiser aux roses,
avers vallons et forêts.
ais à vos lèvres mi-closes
r de mon âme, et j'y mourrais.

PHILE GAUTIER

The Butterflies

The snow-white butterflies
Float in swarms over the sea;
Lovely white butterflies, when may I
Take to the blue road of the sky?
Do you know, beauty of beauties,
My dancing-girl with eyes of jade,
If they would lend me their wings,
Tell me, do you know where I would go?
Without taking a single kiss to the roses,
Across valleys and woods
I would go to your half-closed lips,
Flower of my soul, and there I
would die.

olibri

ert colibri, le roi des collines,
nt la rosée et le soleil clair,
e dans son nid tissé d'herbes fines,
e un frais rayon s'échappe dans l'air.
e hâte et voie aux sources voisines,
es bambous font le bruit de la mer,
'açoka rouge aux odeurs divines
vre et porte au coeur un humide éclair.
la fleur dorée, il descend, se pose,
oit tant d'amour dans la coupe rose
l meurt, ne sachant s'il
ta lèvre, pure, ô ma bien aimée,
e aussi mon âme eut voulu mourir,
remier baiser, qui l'a parfumée.

NTE DE LISLE

The Hummingbird

The green hummingbird, king of the hills,
Seeing the dew and the bright sun
Glitter on his nest, woven of fine grasses,
Like a light breeze escapes into the air,
He hurries and flies to the nearby springs,
Where the reeds make the sound of the sea,
Where the red hibiscus, with its
heavenly scent,
Unfolds and brings a humid light to
the heart.
Towards the golden flower he descends,
alights,
And drinks so much love from the rosy cup
That he dies, not knowing if he could
have drained it!
On your pure lips, oh my beloved,
My soul likewise would have wanted to die
Of the first kiss, which has perfumed it.

Hugo Wolf Lieder

Auf einer Wanderung - (On My Wanderings) is the poet Morike's ecxtatic description of a summer evening's walk which filled him with a sense of nature's inspirational power.

Une promenade - Description enthousiasmée d'une promenade d'un soir d'été pendant laquelle le poète Morike a pressenti toute la force d'inscription de la Nature.

Gesang Weylas - (Weyla's Song), one of Wolf's most intensely beautiful songs, is the mythical character, Weyla's passionate yet dignified hymn of praise to her homeland, Orplid.

Chant de Weylar - Un des plus beaux lieder de Wolf. Chant à la fois digne et passionné de la heroine mythique Weylar. Hymne à la gloire de son pays natal.

In Nachtzauber (Night's Glory), an Eichendorff poem, a moonlit spring night, with its intoxicating fragrances, sights and sounds, draws the poet into a world of magical enchantment which he is powerless to resist.

Magie de la nuit - Sur un poème d'Eichendorff qui évoque une nuit de printemps avec la magie de son clair de lune, la féérie de ses parfums enivrants, de ses sons et de ses tableaux enchanteurs. Attiré inéluctablement dans cet univers de rêve, le poète ne sait y résister.

In dem Schatten meiner Locken - (In the Shadow of my Tresses) describes a young woma playful yet tender feelings as her lover sleeps in the shadow of her long hair. She asks herself several times if she should wake him, but decides not to.

A l'ombre de mes nattes - Décrit les sentiments enjoués et tendres d'une femme tandis que son amant dort a l'ombre de sa longue chevelure. Elle se demande à plusieurs reprises si elle doit le réveiller, mais décide de n'en rien faire.

Lebewohl (Farewell) is a powerful evocation of the blasting pain of being rejected forever by one's love.

Adieu - Evocation puissante de la douleur poignante que provoque le rejet définitif par l'être aimé.

Ich hab in Penna einen Liebsten (I have a lover), by contrast, is a joyous, bravura description of an Italian who has lovers scattered everywhere throughout the country.

J'ai un amant. Morceau de bravoure. Description fanfaronne et joyeuse d'une Italienne qui a des amants aux quatre coins du pays.

FROM THE DIARY OF VIRGINIA WOOLF

Dedicated to Janet Baker, this fascinating song cycle won for Dominick Argento the Pulitzer Prize in Music in 1975. Its text is comprised of eight excerpts from an intimate diary which the British novelist, Virginia Woolf kept for more than two decades. The cycle begins with her early musings on the purpose of her diary, passes through such disparate topics as an anxiety attack, impressions at poet-novelist Thomas Hardy's funeral, and memories of her parents, to close with the final desperate entry which precedes her suicide. With remarkable economy of means and sensitivity to text, Argento has created distinctive musical motives for each diary fragment. These he masterfully recapitulates in the final song while the text frantically exhorts "observation without introspection" as a protection against impending madness. At the same time as the singer begs herself to "observe perpetually", the piano recalls and summarizes each of the observations which have been related in the first seven songs. In this fashion, the composer is able to "help" Virginia Woolf to achieve, by means of a musical analogue, the goal of her diary which is stated in the first excerpt and reiterated at the end of the cycle. (See following text).

EXTRAITS DU JOURNAL DE VIRGINIA WOOLF

Dédié à Janet Baker, ce cycle de chants fascinants a valu à Dominick Argento le prix Pulitzer de musique en 1975. Le texte regroupe huit extraits du journal intime de la romancière anglaise, Virginia Woolf, dont la rédaction s'étend sur plus de vingt ans. Dans le premier chant, la romancière s'interroge sur les raison qui l'amènent à écrire son journal, puis, le cycle traite de sujets forts disparates: crise d'angoisse, impressions évoquées par les obsèques du poète et romancier Thomas Hardy et souvenirs de ses parents; enfin l'oeuvre se termine sur la dernière entrée dans son journal, avant son suicide. Faisant preuve d'une très grande économie de moyens, et d'un respect du texte remarquable, Argento a créé des motifs musicaux distinctifs pour chacun des extraits. Il reprend ces thèmes dans un finale magistral alors que l'auteur exhorte dans une sorte de frénésie, à observer sans se laisser aller à l'introspection, protection contre la folie qui la guette. Pendant que la chanteuse s'intime à "observer perpétuellement", le piano rappelle et résume chacune des observations rapportées dans les sept premiers chants. Grâce à une analogie musicale, le compositeur permet ainsi à Virginia Woolf, d'atteindre le but qu'elle s'était fixé, qu'exprime le premier extrait et que le finale réitère. (Voir texte suivant).

(Note: la traduction des extraits est de Germaine Baumont, Ed. du Rocher, Paris, 1977.)

I

The Diary - April 1919

What sort of diary should I like mine to be? Something ... elastic that it will embrace anything, solemn, slight or beautiful that comes into my mind. I should like it to resemble some deep old desk ... in which one flings a mass of odds and ends without looking them through. I should like to come back, after a year or two, and find that the collection had sorted itself and refined itself and coalesced, as such deposits so mysteriously do, into a mold, transparent enough to reflect the light of our life ...

Le journal - avril 1919

Quelle sorte de journal souhaiterais-je écrire? Quelque chose de tissé à larges mailles, mais sans négligence. D'assez souple pour embrasser tout ce qui, grave, léger ou beau, me vient à l'esprit. J'aimerais que cela ressemblât à quelque vieux bureau profond, ou à un vaste fourre-tout dans lequel on peut jeter un tas de choses sans les examiner. J'aimerais y revenir un ou deux ans plus tard, pour m'apercevoir que ce chaos s'est trié de lui-même, matérialisé enfin, comme ce genre de dépôts le font si mystérieusement, en une forme assez transparente pour refléter la lumière de notre vie.

II

Anxiety - October 1920

Why is life so tragic; so like a little strip of pavement over an abyss. I look down; I feel giddy; I wonder how I am ever to walk to the end. But why do I feel this; Now that I say it I don't feel it. The fire burns; we are going to hear the Beggar's Opera. Only it lies all about me; I can't keep my eyes shut ... And with it all how happy I am - if it weren't for my feeling that it's a strip of pavement over an abyss.

Angoisse - octobre 1920

Pourquoi la vie est-elle donc si tragique? Si semblable à une bordure de trottoir au-dessus d'un gouffre? Je regarde en bas, le vertige me gagne; je me demande comment j'arriverai jamais au terme de ma route. Pourquoi cette impression? Maintenant que je l'ai exprimée, je ne la ressens plus. Le feu brille. Dans un moment nous irons entendre "L'Opéra de Quatre Sous". Et cependant c'est toujours là. Je ne puis garder les yeux fermés.

Et en dépit de tout cela, comme je suis heureuse ... n'était cette impression d'une étroite bordure de trottoir au-dessus d'un gouffre.

III

Fancy - February 1927

Why not invent a new kind of play; as for instance: Woman thinks ... He does. Organ plays. She write. They say: She sings. Night speaks. They miss.

Idées - fevrier 1927

Pourquoi ne pas inventer un nouveau genre de pièce par exemple: Une femme pense ... Lui aussi. Une orgue joue. Elle écrit. Ils disent. Elle chant. La nuit parle. Echec.

IV

Hardy's Funeral - January 1928

Yesterday we went to Hardy's funeral. What did I think of? Of Max Beerbohm's letter... or a lecture ... about women's writing. At intervals some emotion broke in. But I doubt the capacity of the human animal for being dignified in ceremony. One catches a bishop's frown and twitch; sees his polished shiny nose; suspects the rapt spectacled young priest, gazing at the cross he carries, of being a humbug ... next here is the coffin, covered with a white satin cloth; bearers elderly gentlemen rather red and stiff, holding to the corners; pigeons flying outside ... procession to poets corner; dramatic "In sure and certain hope of immortality" perhaps melodramatic ... Over all this broods for me some uneasy sense of change and mortality and how partings are deaths; and then a sense of my own fame ... and a sense of the futility of it all.

Les obsèques de Hardy - janvier 1928

Hier, nous sommes allés aux obsèques de Hardy. A quoi pensais-je? A une lettre de Max Beerbohm que je venais de lire, ou à une conférence devant les étudiantes de Newham sur les femmes écrivains. Par moments, un souffle d'émotion passait. Mais je doute que l'animal humain soit capable de se tenir avec dignité dans une cérémonie. On se prend à remarquer un froncement de sourcils ou une grimace de l'évêque; on constate le poli de son nez luisant; on soupçonne le jeune prêtre à lunettes qui fixe avec extase la croix qu'il porte, d'être un hypocrite; à deux pas de soi, se trouve le cercueil, démesuré comme un cercueil de théâtre, sous une draperie de satin blanc. Les porteurs sont des messieurs âgés, plutôt rouges, plutôt ankylosés, serrant les coins du drap mortuaire; dehors, les pigeons volent ... la procession s'avance vers le "Coin des Poètes". Dramatique, l'hymne: "Dans une ferme et inébranlable espérance d'immoratalité", n'est peut-être que mélodramatique.

Sur tout ceci, plane pour moi, une sensation pénible de changement et de deuil, et de séparations semblables à la mort. Et puis j'ai conscience de ma propre renommée ... Et le sentiment de l'inutilité de tout cela.

V

Rome - May 1935

Rome: tea. Tea in a café. Ladies in bright coats and white hats. Music. Look out and see people like movies ... Ices. Old man haunts the Greco ... Fierce large jowled old ladies ... talking about Monaco. Tayllerand. Some very poor black wispy women. The effect of dowdiness produced by wispy hair. Sunday café. Very cold. The Prime Minister's letter offering to recommend me for the Companion of Honour. No.

Rome - mai 1935

Rome: pris le thé dans un café. Des dames manteaux clairs et chapeaux blancs. De la musique. Je regarde passer les gens comme un spectacle de cinéma. Glaces. Le type de vieil homme qui hante le Greco.

De féroces vieilles dames à lourdes mâchoires ... parlent de Monaco. Talleyrand. Quelques très pauvres femmes en noir, mal coiffées. L'air mal fagoté que donnent ces cheveux en désordre. La lettre du Premier Ministre offrant de me recommander pour les "Compagnons d'Honneur". Non.

VI

War - June 1940

This, I thought yesterday, may be my last walk ... the war - our waiting while the knives sharpen for the operation - has taken away the outer wall of security. No echo comes back. I have no surroundings ... Those familiar circumvolutions - those standards - which have for so many years given back an echo and so thickened my identity are all wide and wild as the desert now. I mean, there is no "autumn", no winter. We pour to the edge of a precipice ... and then? I can't conceive that there will be a 27th June 1941.

La guerre - juin 1940

"Ceci, pensai-je hier, est peut-être ma dernière promenade" ... De plus, la guerre, cette attente pendant qu'on aiguise des couteaux pour l'opération, a renversé le mur extérieur de la sécurité. Nul écho ne répond plus. Je ne me sens plus entournée ... Ces circonvolutions familières, ces supports qui ont, pendant tant d'années, par leurs répercussions, renforcé mon identité, sont maintenant élargis et sauvages comme le désert. Je veux dire qu'il n'y a ni "automne" ni hiver. Nous affluons vers le bord du précipice. Et puis ... Je ne peux imaginer qu'il y aura un 27 juin 1941.

VII

Parents - December 1940

How beautiful they were, those old people - I mean father and mother - how simple, h clear, how untroubled. I have been dipping into old letters and father's memoirs. He loved her; oh and was so candid and reasonable and transparent ... How serene and gay even, their life reads to me: no mud; no whirpools. And so human - with the children and the little hum and song of the nursery. But if I read as a contemporar I shall lose my child's vision and so must stop. Nothing turbulent; nothing involve no introspection.

Mes parents - decembre 1940

Comme il était beau ce vieux couple; je veux dire mon père et ma mère, simples, naturels, sereins. Je viens de me plonger dans les lettres anciennes et les mémoire de mon père. Il aimait ma mère. Et il était si candide, si raisonnable,si sincère! Il avait un esprit si délicatement exigeant, si cultivé, si pur. Leur vie m'apparai égale et même gaie. Ni boue, ni remous. Et si humaines, avec les enfants et le pet ronronnement et le chant de la nursery. Mais si je lis cela avec mes yeux de mainte alors je perdrai ma vision d'enfant et il me faudra m'arrêter. Rien d'agité, rien d'engagé, pas d'introspection.

VIII

Last Entry - March 1941

No: I intend no introspection. I mark Henry James' sentence: observe perpetually. Observe the oncome of age. Observe greed. Observe my own despondency. By that mea it becomes serviceable. Or so I hope. I insist upon sending this time to the best advantage. I will go down with my colours flying ... Occupation is essential. And now with some pleasure I find that it's seven; and must cook dinner. Haddock and sausage meat. I think it is true that one gains a certain hold on sausage and haddo by writing them down.

Dernière entrée - mars 1941

Non, je n'ai aucunne arrière-penseée d'introspection. Je retiens seulement la phras d'Henry James: "Observez perpétuellement". Observer la venue de l'âge, observer la gloutonnerie, observer mon propre abattement. Par ce moyen tout peut servir, du moi

je l'espère. Je tiens à saisir le meilleur de ce temps. Et ne sombrerai qu'avec tous mes étendards déployes.

Il est essentiel d'avoir une occupation. Et maintenant, je m'aperçois, non sans plaisir, qu'il est sept heures, et que je doit préparer le dîner. Haddock et chair à saucisse. Il est vrai je crois, que l'on acquiert une certaine maîtrise de la saucisse et du haddock en les couchant par écrit.

rogramme

ELODIES — Ernest Chausson (1855 - 1899)

Sérénade Italienne (op.2 no.5)
Le Charme (op.2 no.2)
Nocturne (op.8 no.1)
Les Papillons (op.2 no.3)
Le Colibri (op.2 no.7)

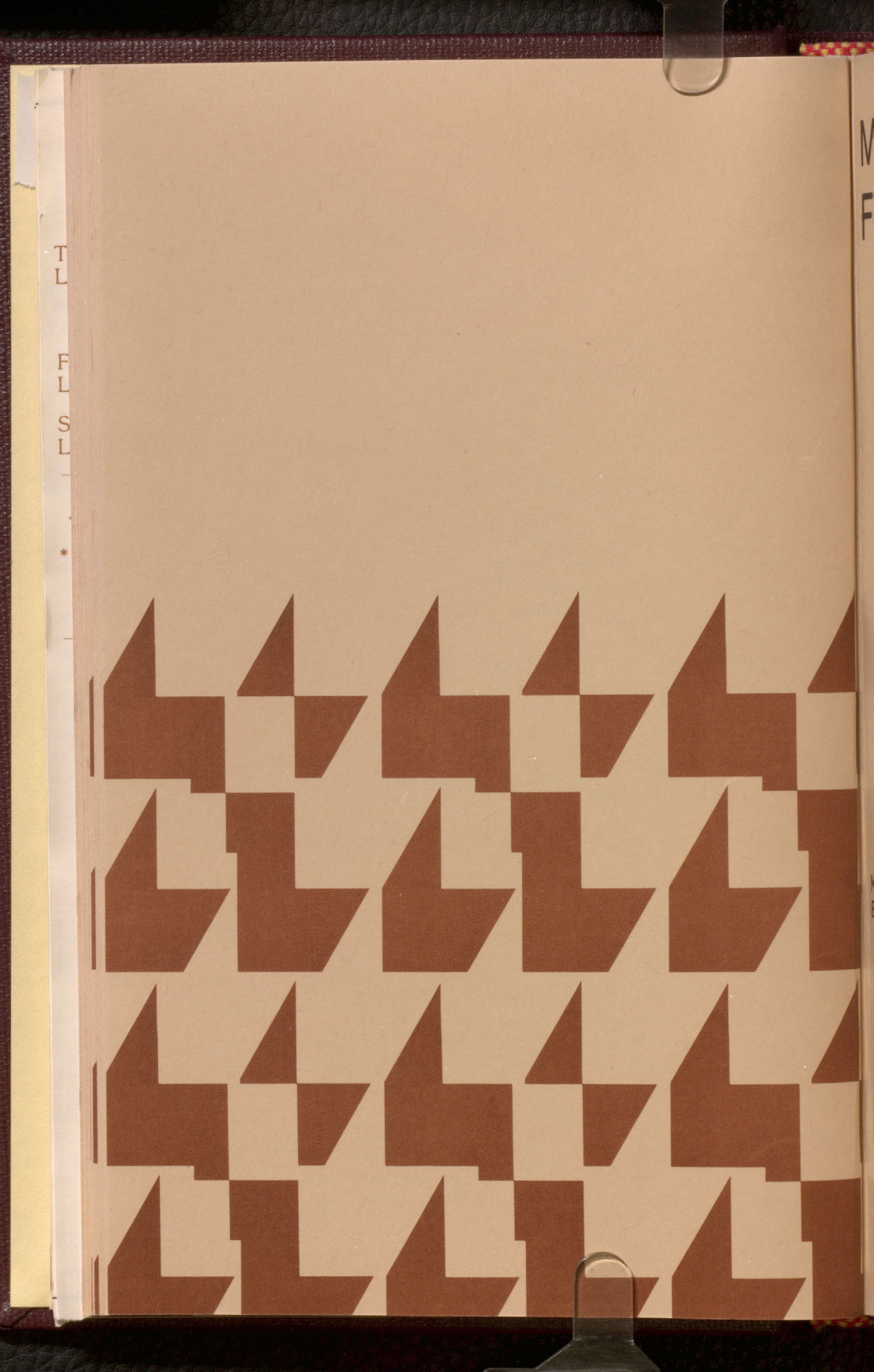
IEDER — Hugo Wolf (1860 - 1903)

Auf einer Wanderung (Mörike Lieder No. 15)
Gesang Weylas (Mörike Lieder No. 46)
Nachtzauber (Eichendorff Lieder No.8)
In dem Schatten meiner Locken (Spanisches Liederbuch III No.2)
Lebe wohl (Mörike Lieder No.36)
Ich hab in Penna einen Liebsten wohnen (Italienisches Liederbuch III No.46)

I N T E R M I S S I O N

FROM THE DIARY OF VIRGINIA WOOLF (1974) — Dominick Argento

The Diary (April 1919)
Anxiety (October 1920)
Fancy (February 1927)
Hardy's Funeral (January 1928)
Rome (May 1935)
War (June 1940)
Parents (December 1940)
Last Entry (March 1941)



McGill University
Faculty of Music

STUDENT ORGAN RECITAL

Monday, October 27, 1980
8:30 pm

Queen Mary Road Church,
Hampstead

programme

Pablo BRUNA (1611-1679)

Tiento Lleno 8° tono por ce sol fa mi

Marie Bouchard, student of Keith Sadko

Tiento de medio registro de bajo

Pierre Lavigne, student of Keith Sadko

Tiento de mano derecha y al medio a dos tiples, 1°

Michael Jarvis, student of Keith Sadko

Sebastian ANGUILERA DE HEREDIA (?-1627)

Tiento Lleno de 1° tono

Lilla Bishop, student of Keith Sadko

Obra de 8° tono alto: Ensalada

Carol Harris, student of Keith Sadko

Juan CABANILLES (1644-1712)

Corriente italiana

Bertrand Renaud, student of Keith Sadko

Pasacalles de 1° tono

Josée April, student of Keith Sadko

I N T E R M I S S I O N

Dietrich BUXTEHUDE (c.1637-1707)

Toccata and Fugue in F Major

Johannes BRAHMS (1833-1897)

Chorale Preludes:

"Herzliebster Jesu"
"Schmücke dich, o liebe Seele"

John Stephenson, student of Margaret de Castro

Johann Sebastien BACH (1685-1750)

"Wo soll ich fliehen hin?"
"Kommst du nun, von Himmel herunter"

Carol Harris, student of Keith Sadko

Dietrich BUXTEHUDE (c.1637-1707)

Prelude and Fugue in g minor

Scott Bradford, student of Raymond Daveluy

McGill University
Faculty of Music



Pollack concert hall
Salle de concert Pollack

Tuesday, October 28, 1980 8:30 pm

C A R M E N O R , piano

student of LJERKA BLUME

This recital is presented in partial fulfilment of the requirements for the Concert Diploma.

Ce récital fait partie des épreuves imposées pour l'obtention du diplôme de concert.

rogramme

)NATA in C MAJOR, K. 330 — Wolfgang Amadeus Mozart (1756 - 1791)

Allegro Moderato
Andante cantabile
Allegretto

)UR LE PIANO — Claude Debussy (1862 - 1918)

Prélude
Sarabande
Toccata

IITE (1974) — Yardena Alotin (Israel)

Prelude
Intermezzo
Finale - Theme with Variations

I N T E R M I S S I O N

NATA in B^{b} MAJOR, . Posth. D. 960 — Franz Schubert (1797 - 1828)

Molto moderato
Andante sostenuto
Scherzo - Allegro vivace con delicatezza
Allegro ma non troppo



McGill University
Faculty of Music



Pollack concert hall
Salle de concert Pollack

Friday, October 31, 1980 8:30 pm

McGILL WIND ENSEMBLE

direction: Robert Gibson

The next performance of the McGill Wind Ensemble is Friday, December 5, 1980 at 8:30 pm - Pollack Concert Hall.

Le prochain concert de L'Ensemble d'instrumets à vent sera le vendredi 5 decem 1980 à 20h30 - Salle de concert Pollack.

FLUTES

M. Boily *
N. Carrier
M. Daviault
E. Kiely
M. Moreau

OBOE

K. Davies *

BASSOON

J. Leveille

ALTO SAX

L. Beaugrand *
G. Duquette
I. Stitt

TENOR SAX

M. Letovsky

BARITONE SAX

J. Lagendyk

CLARINETS

L. Banville
S. Goldman *
F. Houle
L. Myers
M. Simons
G. Trump

* - denotes Section Leader.

ALTO CLARINET

S. Bélanger

BASS CLARINET

M. Deschamps

CONTRA-ALTO CLARINET

K. Dooley-Freeman

TRUMPETS

M. Dufresne
B. McNab
J-F. Phaneuf
C. Stewart-Patterson
B. Taylor
H. Whiting *

TROMBONES

D. Findlay
G. Frazer
R. Oliver *

TROMBONE & EUPHONIUM

T. Booth

TUBAS

G. McGillis
H. Rowland

PERCUSSION

F. Brière
N. Girard
S. Popovic
A. Proctor *

ADDITIONAL PLAYERS FOR THE VILLA-LOBOS

PICCOLO

D. Albert
J. Coté

FLUTES

S. Byrnes
P.L. Coallier
J. Daly
F. Lamarche
P. St. Laurent

ALTO SAX

A. Bélanger

BARITONE SAX

J.M. Lefebvre

BASSOONS

D. Lane
A. Champness
P. McMullen

BASS TROMBONES

T. Allen
C. Murray

STRING BASS

B. Deschamps

programme

CANZON SEPTIMI TONI NO.2 — Giovanni Gabrieli
arr. King

MUSIC FOR TWO WIND BANDS — George Frederick Handel
arr. Schaefer

Overture
Allegro
Lento
Allegro non troppo
Andante larghetto
Finale

Conductor: Tom Talamantes

THE SWORD OF MODA-LING — Gordon Peters

Percussion Soloists:

A. Boulet
F. Brière
P. Dubé
N. Girard
S. Popovic
A. Proctor
R. Slapcoff

Piano Soloist:

L. Belleau

Conductor: Serge Bélanger

FANTASY IN THREE MOVEMENTS — Heitor Villa-Lobos

Andante quasi Adagio
Allegretto scherzando
Molto allegro

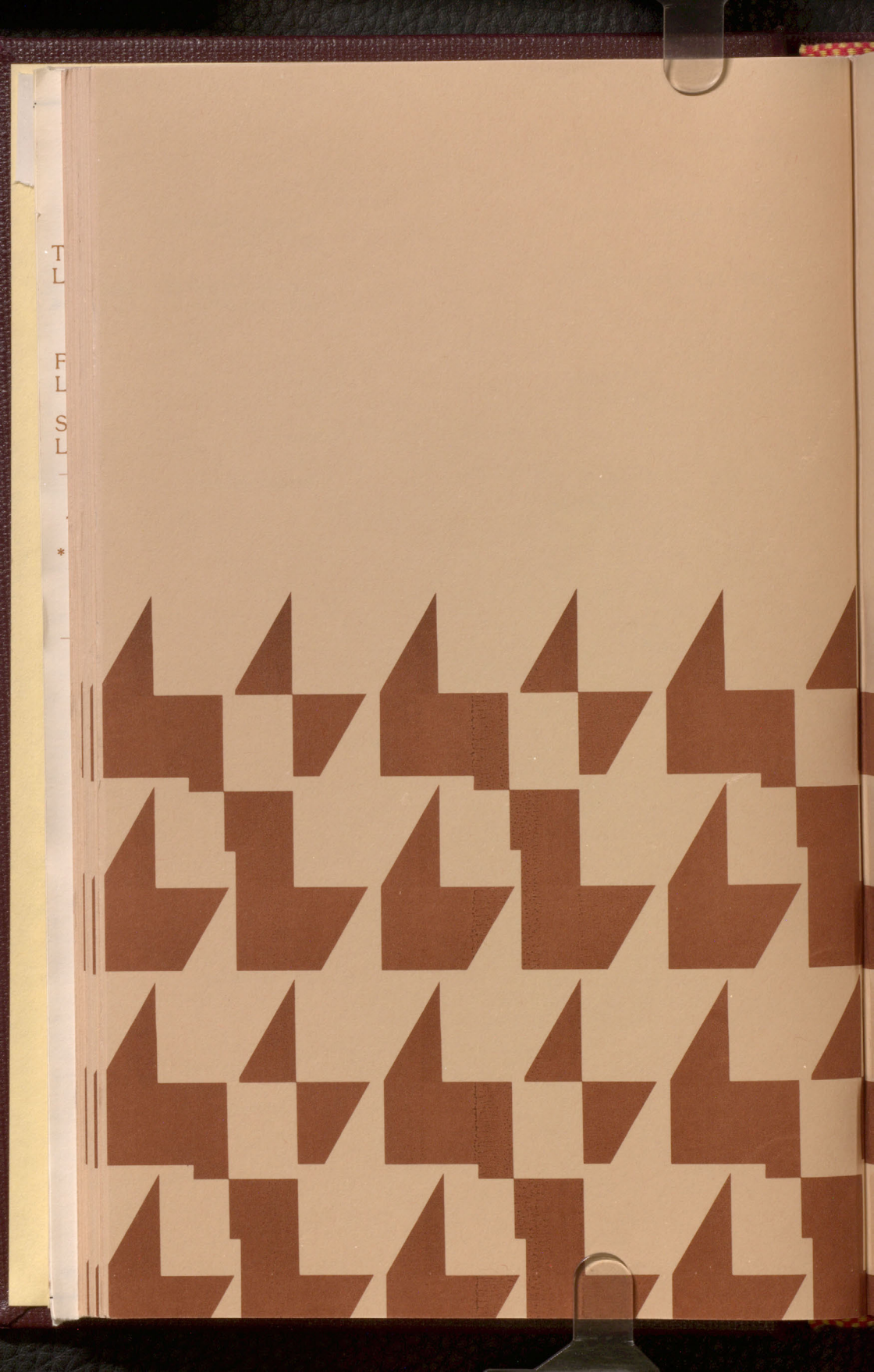
INTERMISSION

SUITE (From the opera The Nose), op. 15 — Dmitri Shostakovich
arr. Schaefer

Overture
The Batterie
Galop
The Cathedral
Finale

FIRST SUITE IN E^b — Gustav Holst

Chaconne
Intermezzo
March



McGill University
Faculty of Music



Pollack concert hall
Salle de concert Pollack

Wednesday, November 5, 1980 8:30 pm

K A T H L E E N A N D E R S O N , soprano

P A U L H E L M E R , piano

HERMIT SONGS - Samuel Barber (b. 1910)

The Hermit Songs were commissioned in 1953 by the Elizabeth Sprague Coolidge Foundation. They are settings to texts of anonymous manuscripts from the 8th to the 13th centuries, written by monks and scholars. Some are literal translations and others, where existing translations seemed inadequate, were done by W.H. Auden and Chester Kallman.

Les "Hermit Songs" (Chansons d'ermite) ont été commandées en 1953 par "l'Elizabeth Sprague Coolidge Foundation". Les textes choisis d'anonymes manuscrits irlandais du 8ième au 13ième siècle ont été écrits par des moines et érudits, et plusieurs d'eux ont été traduits par W.H. Auden et Chester Kallman.

rogramme

OUR SONGS — Richard Strauss

Zueignung, Op.10 No.1
Nacht, Op.10 No.3
Allerseelen, Op.10 No.8
Heimliche Aufforderung, Op.27 No.3

IER LETZTE LIEDER — Richard Strauss

Frühling
September
Beim Schlafengehn
Im Abendrot

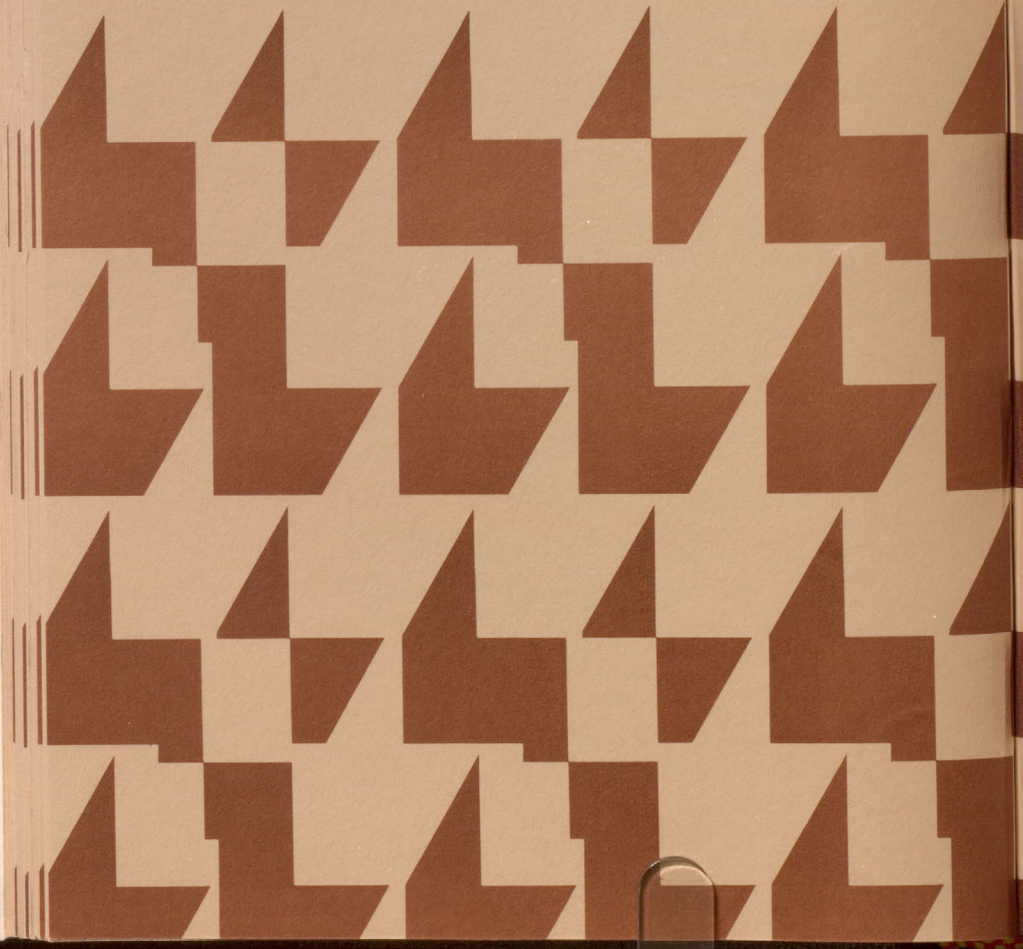
ILD UND LEISE — Richard Wagner
Isolde's Liebestod from "Tristan und Isolde")

I N T E R M I S S I O N

ERMIT SONGS — Samuel Barber

At St. Patrick's Purgatory
Church Bell at Night
St. Ita's Vision
The Heavenly Banquet
The Crucifixion
Sea-snatch
Promiscuity
The Monk and his Cat
The Praises of God
The Desire for Hermitage

MAN'S GONE NOW — George Gershwin
erena - from "Porgy and Bess")



McGill University
Faculty of Music



Pollack concert hall
Salle de concert Pollack

Friday, November 7, 1980 8:30 pm

McGILL SYMPHONY ORCHESTRA

Uri Mayer, conductor

Soloist: Tsuyoshi Tsutsumi, cello

VIOLIN I

Peter Purich, concert master
Susan Cottrell
Philippe David
Roxane de Lafontaine
Vera Djerkic
Karen Langille
Myriam Pellerin
Nathalie Potvin
Vivianne Roberge
René Vachon

VIOLIN II

Sophie Dugas, principal
Sylvie Allaire
Dragan Djerkic
Michel Domingue
Marie-France Geoffroy
Jacques Girouard
Elise Lortie
Marco Parisotto
Patricia Reilly
Roxolana Sawka

VIOLA

Jacques Proulx, principal
Andrew Bacon
François Barbeau
Jean Grimard
Sylvie Renaud

CELLO

Tina Williams, principal
Raygis Bélanger
Louis Dallaire
Michael Duschenes
Mark Fraser
James Green
François Guy
François Malo
Hélène Renaud
Annabelle Ship
Gill Stikeman

DOUBLE BASS

Pierre Pepin
Claude Proulx

Assistant Conductor: Paul Boivin
Librarian: Annabelle Ship
Manager: Glenn Morrison

FLUTE

Heather Howes, principal
Cynthia Bartlett
Virginia Spicer

OBOE

Brett Dill, principal
Marie-Lynn Ross

CLARINET

Simon Cole, principal
Zaven Zakarian

BASSOON

Annette Champness, principal
Patricia McMullen

TRUMPET

David Dando, principal
Jean-François Phaneuf
Bryan Taylor
Kirk Wilkie

FRENCH HORN

Elizabeth Abel, principal
Joan MacLaughlan
Lynda Osatchuck
Cheryl Pellat

TROMBONE

Peter Sullivan, principal
Paul DesRosiers
Bob McNally, bass trombone

TUBA

John DeWolfe

PERCUSSION

Robert Slapcoff, timpani
André Boulet
Pierre Dubé
Andrew Proctor

programme

ROMAN CARNAVAL — Hector Berlioz

FOR MADMEN ONLY — Donald Steven

a concerto for cello and orchestra

Tsuyoshi Tsutsumi, cello

I N T E R M I S S I O N

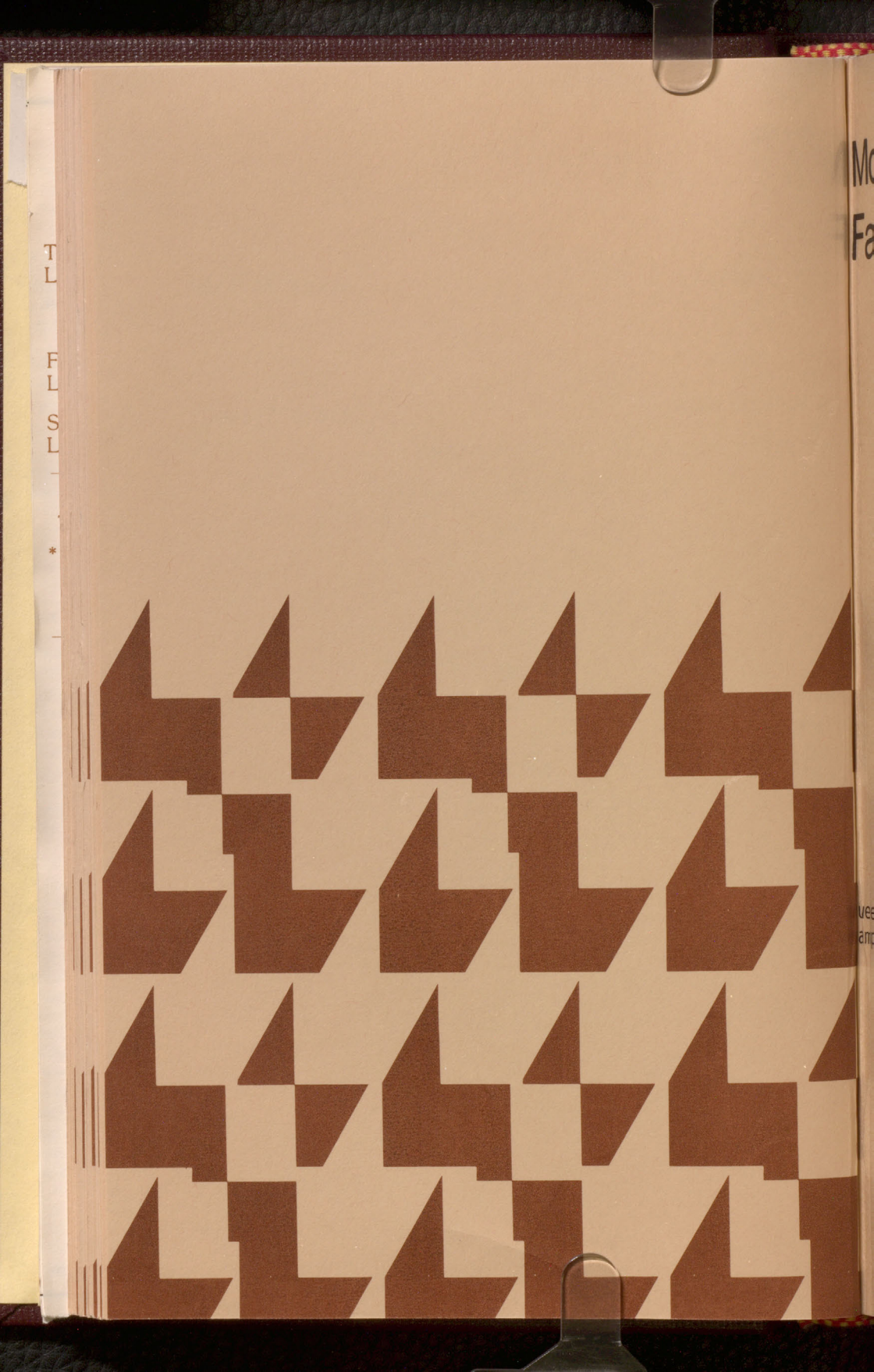
SYMPHONY NO. 6 in b minor, op.74 — Peter Tchaikovsky
"Pathetique"

Adagio - Allegro non troppo

Allegro con grazia

Allegro molto vivace

Finale - Adagio lamentoso



McGill University
Faculty of Music

ORGAN RECITAL

een Mary Road Church,
mpstead

Monday, November 10, 1980
8:30 pm

Monday, November 10, 1980 8:30 pm

K E I T H S A D K O , organ

programme

JAN PIETERSZOON SWEELINCK (1562 - 1621)

Toccata (L.16)

Paduana Lachrimae

Echo Fantasia (L.34)

Variations on "Meine junges Leben hat ein End' "

Hexachord Fantasia

e n t r ' a c t e

JOHANN SEBASTIAN BACH (1685 - 1750)

Prelude and Fugue in b minor BWV 544

Three Chorale Preludes

"Wir glauden all' an einen Gott, Vater" BWV 740
a 2 Clav. e Pedale doppio

"Aus tiefer Not schrei' ich zu dir" BWV 686
Pro Organo pleno (Manuale e Pedale doppio)

"An Wasser flüssen Babylon" BWV 653b
a 2 Clav. e Pedale doppio

Prelude and Fugue in e minor BWV 548

Organ by Rudolph von Beckerath, Hamburg, 1959.
Temperament after Andreas Werckmeister (1645 - 1706).

McGill University
Faculty of Music



Pollack concert hall
Salle de concert Pollack

Tuesday, November 11, 1980 5:00 pm

STUDENT CONCERT

Elizabeth Dawson, coordinator

programme

SONATA NO. 1 in b minor J.S. Bach

Andante
Large e dolce
Presto

Cynthia Bartlett, flute - student of Tim Hutchins
Eric Lussier, harpsichord

SONATA NO. 2 P. Hindemith

Mässig schnell
Lebhaft
Sehr langsam; Rondo-Bewegt

Kathy Phippard, piano - student of Esther Master

32 VARIATIONS in c minor L. van Beethoven

Donna Koh, piano - student of Ljerka Wollmarker-Blume

SONATA, 1926 B. Bartok

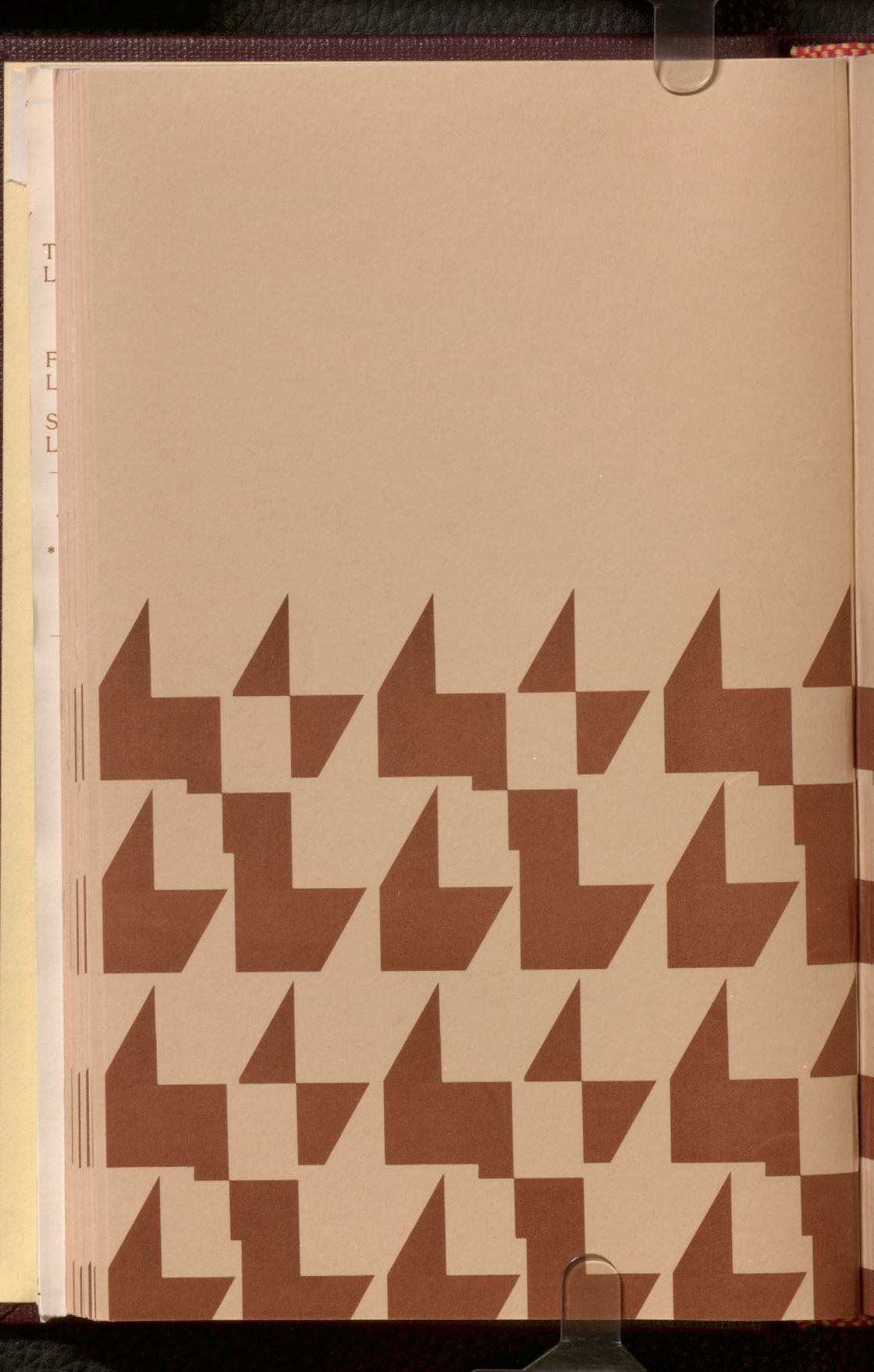
Allegro Moderato
Sostenuto e pesante
Allegro molto

Christopher Ward, piano - student of Esther Master

CARNAVAL, op.9 R. Schumann

Préambule
Pierrot
Arlequin
Valse Noble
Eusebius
Florestan
Coquette
Réplique
Papillons
A.S.C.H. - S.C.H.A. (Lettre dansantes)
Chiarina
Chopin
Esterella
Reconnaissance
Pantalon et Colombine
Valse Allemande
Paganini
Aveu
Promenade
Pause
Marche des "Davidsbündler" contre les Philitins

Richard Solomon, piano - student of Tom Plaunt



McGill University
Faculty of Music



Pollack concert hall
Salle de concert Pollack

Wednesday, November 12, 1980 8:30 pm

H A N K K N O X , harpsichord

This concert is being taped by CBC for broadcast at a later date.

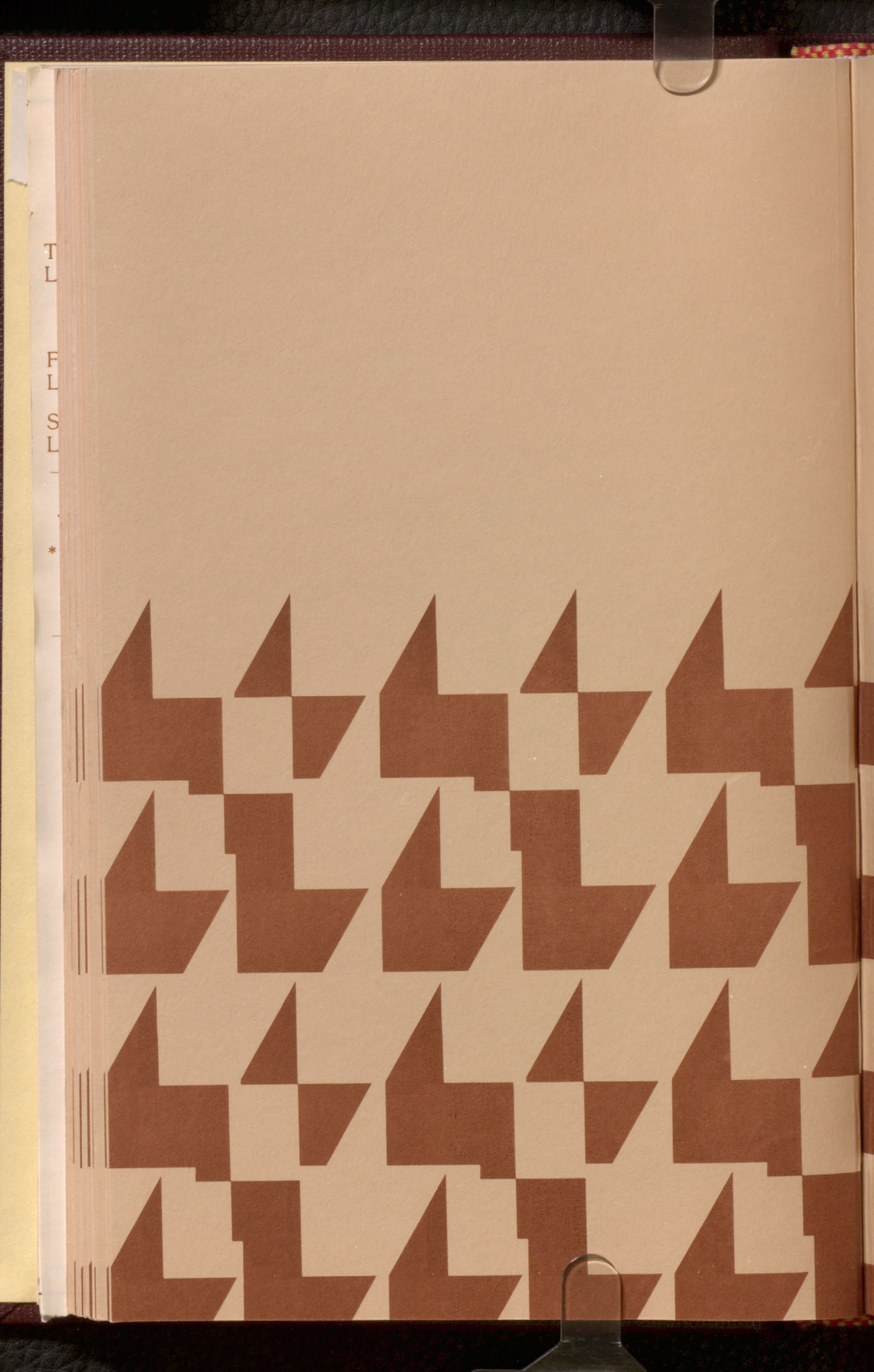
Producer: Francis Wainwright.

programme

SONATA IN D MAJOR K. 491	Domenico Scarlatti (1685-1757)
SONATA IN D MAJOR K. 492	Domenico Scarlatti (1685-1757)
THE TENTH PAVAN AND GALLIARD, MR. W. PETER (from My Ladye Nevills Booke, 1591)	William Byrd(1543-1623)
UT RE MI FA SOL LA (from My Ladye Nevills Booke, 1591)	William Byrd(1543-1623)
PASSACAGLIA (Apparatus Musico-Organisticus, 1691)	Georg Muffat (1653-1704)

INTERMISSION

TOCCATA QUARTA (Libro primo..., 1614)	Girolamo Frescobaldi (1583-1643)
CAPRICCIO SOPRA UT RE MI FA SOL LA (Primo Libro di capricci, 1624)	Girolamo Frescobaldi (1583-1643)
PRELUDE AND FUGUE IN A^b MAJOR (WTC II)	Johann Sebastian Bach (1685-1750)
TOCCATA IN D MAJOR	Johannn Sebastian Bach (1685-1750)



McGill University
Faculty of Music



Pollack concert hall
Salle de concert Pollack

Friday, November 14, 1980 8:30 pm

JAMES THOMPSON, trumpet

EUGENE PLAWUTSKY, piano

programme

CONCERTO IN D MAJOR — Heinrich Stolzel (1690 - 1749)

Allegro
Andante
Allegro

CONCERTO IN E^b MAJOR — John B.G. Neruda (1707 - 1780)

Allegro
Largo
Vivace

CONCERTO IN E^b MAJOR — Johann N. Hummel (1778 - 1837)

Allegro, con spirito
Andante
Rondo

I N T E R M I S S I O N

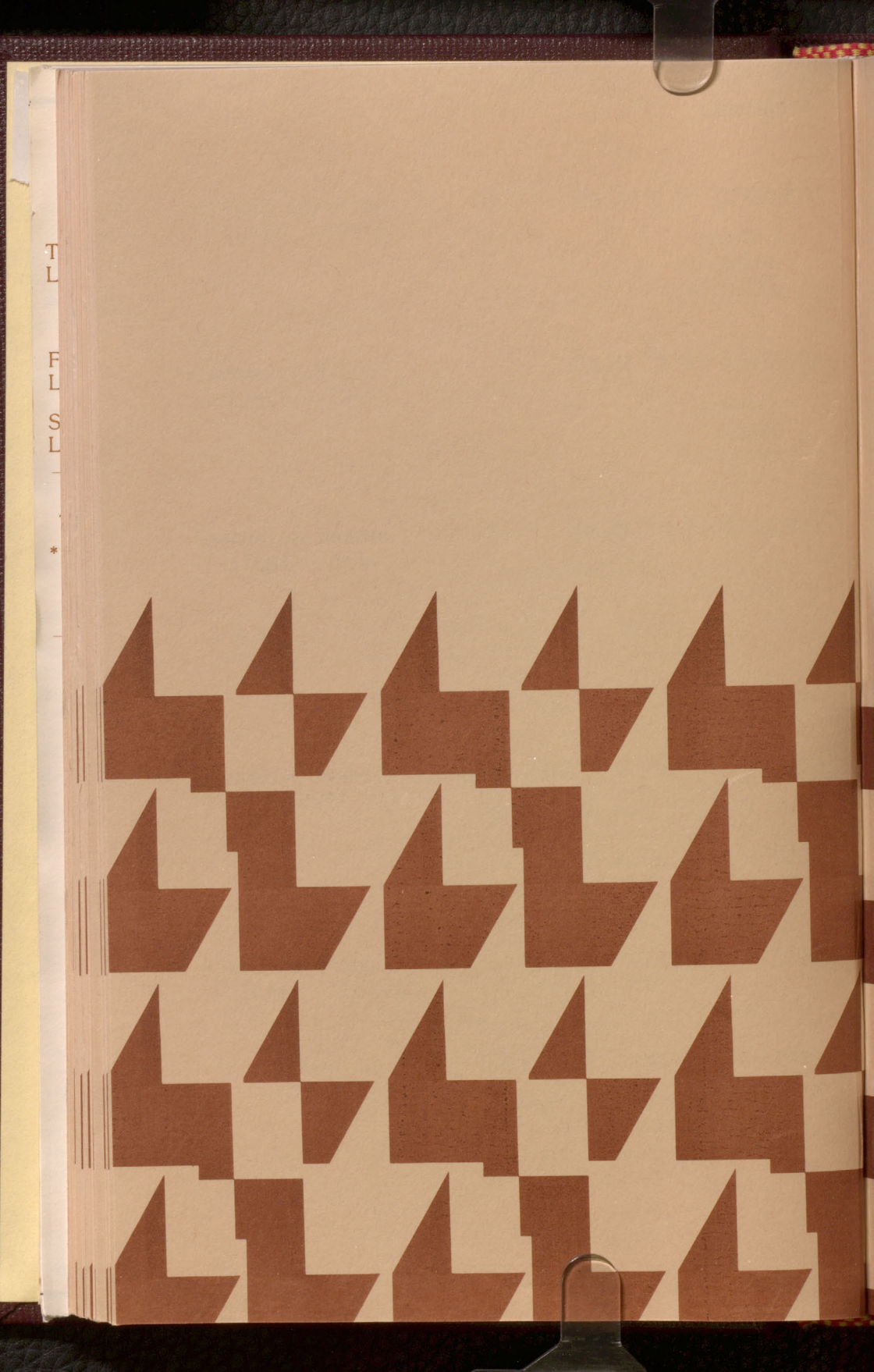
FOUR MINIATURES FOR SOLO TRUMPET — Richard Hofman (b. 1925)

I. Slowly, but very free
II. ♩= *126*
III. Harmon stem in
IV. Slow

CORNET COLLECTION — Herbert L. Clark (1867 - 1945)

SONATA FOR TRUMPET AND PIANO — Kent Kennan (b. 1913)

With Strength and Vigor
Rather Slowly and with Freedom
Moderately fast with Energy



McGill University
Faculty of Music



Pollack concert hall
Salle de concert Pollack

Monday, November 17, 1980 8:30 pm

CONTEMPORARY MUSIC ENSEMBLE

direction: EUGENE PLAWUTSKY

programme

VIER STUCKE — Alban Berg

Massig
Sehr Langsam
Sehr Rasch
Langsam

THREE MINIATURES — Krzystof Penderec

Allegro
Andante cantabile
Allegro ma non troppo

Zaven Zakarian, clarinet — Geneviève Beaudet, pianc

PRELUDIA TANECZNE — Witold Lutoslaws

Allegro molto
Andantino
Allegro giocoso
Andante
Allegro molto

Simon Cole, clarinet — Geneviève Beaudet, pianc

rogramme

ICRO PIEZOS pour deux guitars — Leo Brouwer

Tranquillo
Allegro vivace
Vivacissimo muy ritmico
Allegretto

ıilip Coiteux, Michel Basque, guitars

JSIC FOR THREE GUITARS — Reginald Smith Brindle

eg Prest, Philip Coiteux, Michel Basque, guitars

om "114 Songs" — Charles Ives

Majority
The Houseatonic at Stockbridge
The Greatest Man
Memories: Very Pleasant
Rather Sad

m Sherwood, tenor — Eugene Plawutsky, piano

I N T E R M I S S I O N

TRA ERGAN — Donald White

For Van
In Memory of "The Boss"
In Memory of "The Chief"
In Memory of "Dottie"

eg Frazer, bass trombone — Eugene Plawutsky, piano

VERTIMENTO — Malcolm Arnold

Allegro energico
Languido
Vivace
Andantino
Maestoso
Piacévole

elyn Kiely, flute — Marie-Line Ross, oboe
ıdy Goldman, clarinet



McGill University
Faculty of Music



Pollack concert hall
Salle de concert Pollack

Tuesday, 18 November, 1980
1:00 pm

McGILL CONCERT CHOIR

assisted by

Instrumental Ensemble

pianists: Michael McMahon and Rolf Bertsch

Fred Stoltzfus, conductor

SOPRANO

Marie-Claude Arpin
Janis Clarke
Marie de Haerne
Michelle Gagne
Carolyn Hanenian
Francine Labelle
Roxanne Martel
Marla Mayson
Elizabeth Naylor
Denise Poray
Anne Wilkinson

ALTO

Louise Beauchesne
Marilyn Brayne
Lise Gardner
Mariette Picard
Maria Popescu
Michelle Vaudry
Heather Whiting
Sylvia Zavzavadjian

TENOR

Perry Canestrari
Jean-Guy Comeau
Basile Hadjinicolaou
Robert McAlear
Jean-François Morin
Gregory Prest
Peter Tannenbaum

BASS

Stephen Amour
Michel Basque
Desmond Byrne
Aidan Hollis
Michael Jarvis
Frederick Liessens
Paul Martin
Raffi Toumayan

INSTRUMENTAL ENSEMBLE

Violins

Sylvie Allaire
Michel Domingue
Sophie Dugas
Marie-France Geoffroy
Jacques Girouard
Elise Lortie
Marco Parisotto
Nathalie Potvin
Rene Vachon

Violas

Andrew Bacon
Jacques Proulx

Violoncello

Mark Fraser

Double Bass

Claude Proulx

Oboes

Kathy Davies
Marie-Line Ross

English Horn

Brett Dill

Bassoons

Annette Champness
Patricia McMullen

Continuo

Michael Jarvis

programme

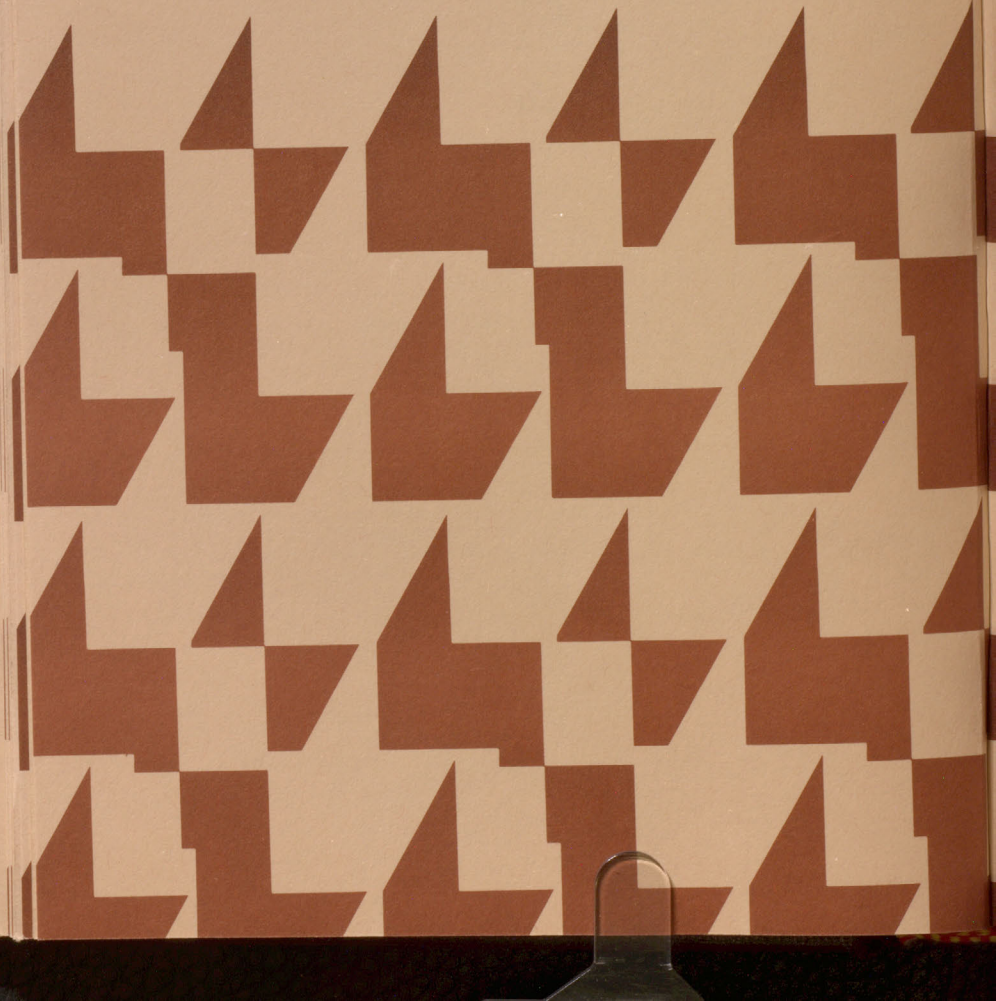
JESU, MEINE FREUDE — Johann Sebastian Bach

BWV 227

Chorale : Jesu, meine Freude (Jesus, priceless treasure)
Chorus : Es ist nun nichts Verdammliches (There is now no condemnation)
Chorale : Unter deinem Schirmen (In thine Arm I rest)
Trio : Denn das Gesetz des Geistes (Thus then the law of the spirit)
soloists: Francine Labelle, soprano I
Anne Wilkinson, soprano II
Maria Popescu, alto
Chorus : Trotz dem alten Drachen (Death, I do not fear thee)
Chorus : Ihr aber seid nicht fleischlich (You are not of the flesh)
Chorale : Weg mit allen Schätzen (Hence with earthly treasure)
Trio : So aber Christus in euch ist (If therefore Christ be in you)
soloists: Maria Popescu, alto
Gregory Prest, tenor
Desmond Byrne, bass
Chorus : Gute Nacht, o Wesen (Farewell, o spirit)
soloists: Marla Mayson, soprano I
Anne Wilkinson, soprano II
Gregory Prest, tenor
Chorus : So nun der Geist (If by his spirit)
Chorale : Weicht, ihr Trauergeister (Hence all fears and sadness)

NEUE LIEBESLIEDER WALZER, Op.65 — Johannes Brahms

Verzicht, o Herz, auf Rettung (There's naught, o heart, can save thee)
Finstere Schatten der Nacht (Shadowy gloom of the night)
An jeder Hand die Finger (On every finger of my hand)
Ihr schwarzen Augen (Your eyes of darkness)
Wahre, wahre deinen Sohn (Guard thy son, good neighbour mine)
Rosen steckt mir an die Mutter (Roses red I wear, mother)
Vom Gebirge Well auf Well (From yonder hills the torrent speeds)
Weiche Gräser im Revier (Secret nook in shadowy spot)
Nagen am Herzen fühl ich (Sharp poisoned arrow)
Ich kose süss mit der und der (To many a maid I whisper soft)
Alles, alles in den Wind (I will hear no more of love)
Schwarzer Wald, dein Schatten (Dark forest, your shadows are so gloomy)
Nein, Geliebter, setze dich (Sit thyself, dearest heart, not so close)
Flammenauge, dunkles Haar (Eyes of lightning, raven hair)
Zum Schluss (Now ye muses be hushed)



McGill University
Faculty of Music



Pollack concert hall
Salle de concert Pollack

Tuesday, November 18, 1980 5:00 pm

MIXED ENSEMBLES

Tom Talamantes, co-ordinator

ɔgramme

[O for oboe, bassoon and piano — Francis Poulenc (1899 - 1963)

ʾresto
ndante

ie-Line Ross, oboe
ricia McMullen, bassoon
iette Picard, piano

ATA in D major — Georg Friedrich Handel (1685 - 1759)

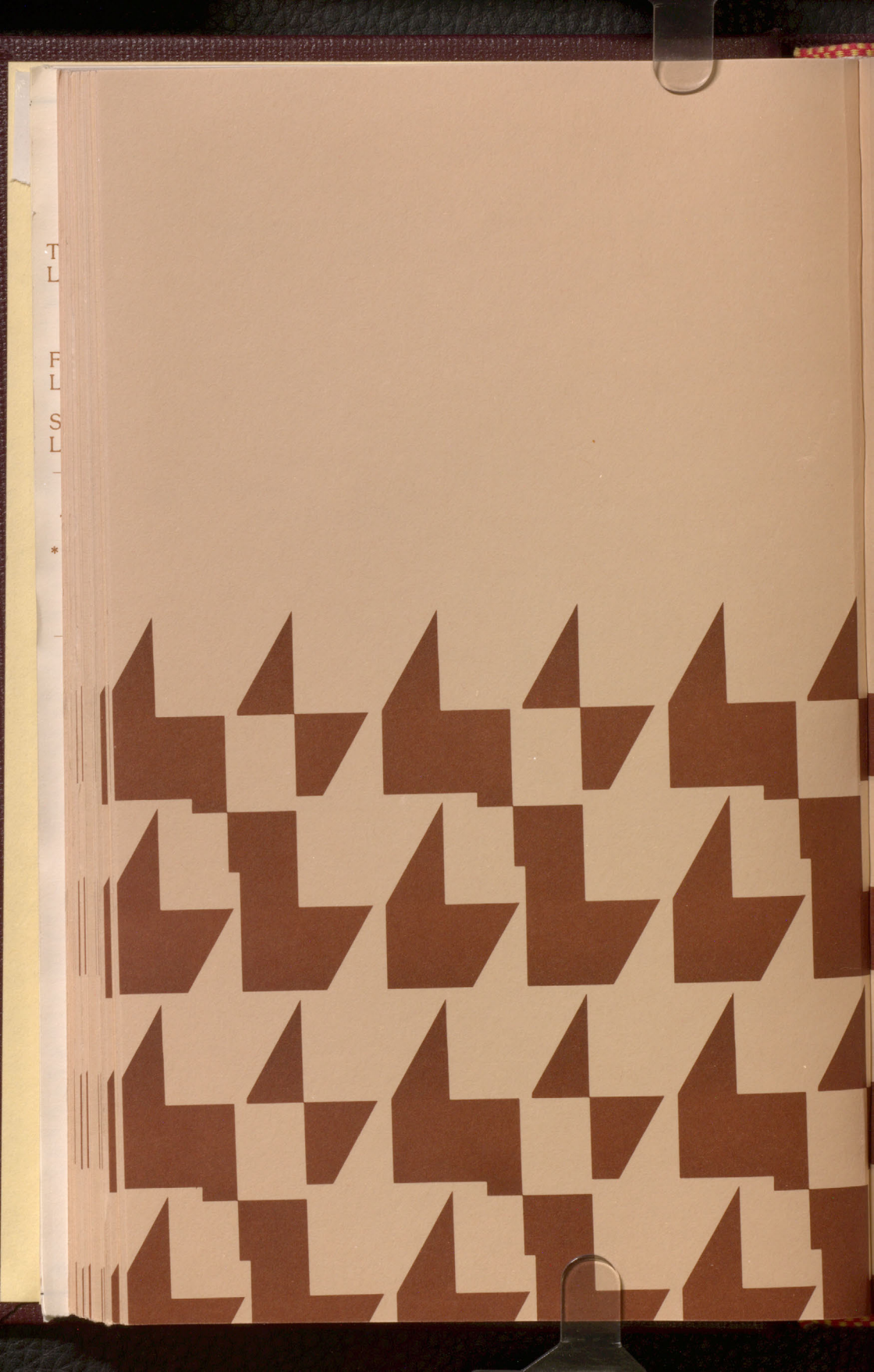
rave
arghetto
ndante Allegro
llegro

raine Banville, clarinet
la Bishop, clarinet
rice Carignan, clarinet

CERT PIECE NO. 2 — Felix Mendelssohn (1809 - 1847)

resto
ndante
llegretto Grazioso

ge Belanger, clarinet
ıçois Houle, clarinet
Belleau, piano



McGill University
Faculty of Music



Pollack concert hall
Salle de concert Pollack

Wednesday, November 19, 1980 8:30 p

J A N S I M O N S , baritone

J A N E T S C H M A L F E L D T , piano

Gute Nacht/Good Night/Bonne Nuit

I came a stranger; I leave a stranger. The girl spoke of love, the mother of marriage. But love likes to wander, and so I must leave stealthily, writing the words: "Good night" on the gates.

Je viens un étranger. La jeune fille parla d'amour, la mère de mariage. Mais l'amour aime voyager de sorte que je suis parti écrivant sur la clôture les paroles: "Bonne nuit".

Die Wetterfahne/The Weather Vane/La Rose à Vent

The wind turns the weather vane on the roof of the house of my beloved. By this token I should have known that no steadfast love dwells here.

Le vent fait tourner la rose à vent sur le toit de ma bien-aimée. Par ce signe j'aurais du savoir que l'amour fidèle n'y loge pas.

Gefrorne Tränen/Frozen Tears/Larmes congelées

Frozen drops fall from my face. Are my tears so cool that they turn into ice? Yet they burn within me as if they would melt all winter's frost.

Des larmes glaçons tombent de mon visage. Est-ce que mes larmes sont froides pour se changer aussi en glace? Cependant elles brûlent en moi comme si elles pouvaient fondre tout le gel de l'hiver.

Erstarrung/Benumbed/Moiteur

In vain I search for her footprints under the snow. I would kiss the ground and melt the ice with my hot tears. Where will I find a flower or green grass? All is dead. Should my frozen heart melt, her image would also melt away.

En vain je cherche l'empreinte de ses pas sous la neige. Je voudrais baiser la terre et fondre la glace de mes larmes brûlantes. Où trouverais-je une fleur, de l'herbe verte? Tout est mort. Si mon coeur gelé devait fondre, même son image fondrait.

Der Lindenbaum/The Linden-Tree/Le Tilleul

By the well at the gate stands a linden tree. I have carved many a dream into its bark. And now that I am far away, I still hear the rustling of the leaves, saying: "There you would find your peace".

Près de la fontaine devant l'entrée se trouve un tilleul. J'ai bien sculpté des rêves dans son écorce. Maintenant que je suis au loin, j'entends murmurer son feuillage: "Là tu trouverais la paix".

Wasserflut/The Watercourse/Le Courant

My burning tears melt the snow at my feet. Wouldst thou find the house of my beloved, then follow the way of the brook that carries the melted snow and my sorrow.

Mes larmes brûlantes fondent la neige à mes pieds. Si tu veux trouver la maison de ma bien-aimée suis le courant du ruisseau qui porte la neige fondue et mon chagrin.

Auf dem Flusse/On the River/Sur la Rivière

Rushing stream, thou art now bound in ice, I carve the name of my beloved into the hard surface and draw a ring about name and date. Dost thou tear and rage under the ice like the heaving and the tumult in my breast?

Rivière mobile tu es maintenant figée par le gel. Je sculpte le nom de ma bien-aimée dans la surface rigide et entoure nom et date d'un cercle. Est-ce-que tu grondes et rages sous la glace comme le tumulte dans mon sein?

Rückblick/Looking Backward/Regarde en Arrière

I shall not stop until I have lost sight of the city of my sorrow. How different was my arrival; everything blossoming to greet me. Now I long to return and stand silently outside the house of my beloved.

Je n'arrêterais pas avant avoir perdu de vue la ville de mes souffrances. Combien différente était mon arrivée: tout fleurissait pour me recevoir. Maintenant je voudrais retourner et stationner, silencieux, devant la maison de la bien-aimée.

Irrlicht/Will o' the Wisp/Feu-follet

A will o' the wisp has led me into a cavern, but I am used to being led astray. I find my way out with ease. Every path leads on, every stream reaches the sea, every sorrow the grave.

Un feu-follet m'a conduit dans une caverne, mais j'ai l'habitude d'être égaré. Facilement je retrouve le chemin. Tout chemin conduit en avant, chaque fleuve trouve la mer, chaque chagrin son tombeau.

Rast/Rest/Repos

Now that I have ceased to wander, my body finds no rest. It feels its burning wounds, and my spirit feels its pangs.

Maintenant que j'ai cessé de voyager mon corps ne trouve pas de repos. Il ressent ses plaies brûlantes et mon esprit ressent ses douleurs.

Frühlingstraum/Dream of Spring/Rêve de Printemps

I dreamed of spring flowers and the singing of birds, but woke to hear the cock crow. When shall the leaves on the windows turn green? I dreamed of love, but woke to hear the crowing once more. When will I hold my beloved in my arms?

Je rêvai de fleurs printanières et de chants d'oiseaux, mais me réveillai pour entendre la voix du coq. Quand est-ce-que les feuilles reprendront leur verdure? Je rêvai d'amour, mais me réveillai encore au son du coq. Quand tiendrai-je ma bien-aimée dans mes bras?

Einsamkeit/Solitude

Lonely as the wind in the fir-tree top, I wander through the world of light and calm. When the storms still raged I was not so dejected.

Seul comme le vent dans les cîmes des pins, je me promène par le monde de lumière et de calme. Quand la tempête rageait encore je n'étais pas si malheureux.

Die Post/The Mail Coach/La Diligence

Why do you leap at the sound of the post-horn, my heart? There will be no letter for you. The mail coach comes from the town where you lost your beloved. How you long to know her state!

Pourquoi mon coeur sursautes-tu au son du cor de la diligence postale? Il n'y aura pas de lettre pour toi: La diligence vient de la ville où tu as perdu ta bien-aimée. Que tu aimerais avoir de ses nouvelles.

Der greise Kopf/The Grey Head/La Tête Grise

The hoar-frost has tinged my hair and I rejoiced thinking I had aged. But the thaw turned my hair black again, How far to the grave!

Le givre a teint mes cheveux en gris et j'étais content pensant que j'avais vielli. Mais le dégel les a de nouveau noirci. Que je suis donc loin de la tombe!

Die Krähe/The Crow/La Corneille

A crow has followed me from the town and has not left me since. Patience, crow, my journey will soon be over. Show thou me faithfulmess to the grave.

Une corneille m'a suivi de la ville et ne me quitte plus. Patience, corneille, mon voyage touche à sa fin. Montres-moi la fidélité jusqu'à la tombe.

Letzte Hoffnung/Last Hope/Dernier Espoir

Here and there a leaf remains on the bare trees, and I hang a wish on it, trembling it fall. And when it falls I weep on the grave of my hope.

Par-ci par là il reste encore des feuilles sur les branches dénudées et je pend un voeux à chacune et tremble de peur qu'elle ne tombe. Et, quand elle tombe je pleure sur la tombe de mon espoir.

Dorfe/In the Village/Dans le Village

e dogs bark and tear at their chains while men sleep. Waking, they try to find part their dream-world on their pillows. Bark, dogs! Let me leave the world of those at dream.

s chiens aboyent et tirent leurs chaines pendant que les hommes dorment. Ceux-ci éveillent essayant de trouver le monde de leurs rêves sous les oreillers. Aboyez iens, laissez-moi quitter le monde de ceux qui rêvent.

r stürmische Morgen/The Stormy Morning/Matin de Tempête

e storm has torn the grey sky. My heart sees in the heavens its own likeness: nter cold and wild.

tempête a déchiré le ciel gris. Mon coeur voit dans les cieux sa propre image: hiver froid et féroce.

üschung/Illusion

light beckons me from the distance. Miserable as I am, I gladly follow the fond lusion that there is a house and a kind soul therein.

e lumière m'appelle de loin. Malheureux que je suis, je vais avec plaisir vers le t illusoire: une maison et dedans une âme tendre.

r Wegweiser/The Sign-Post/L'indicateur

y do I shun the paths the others tread? I must wander without respite a road from ence there is no returning.

urquoi est-ce-que j'évite les chemins que les autres ont pris? Je dois marcher sans êve sur une route sans retour.

s Wirtshaus/The Wayside Inn/L'Auberge

stop at a graveyard. Is there no room for me, a weary wanderer? Onward then my true aff, onward!

m'arrête à un cimetière. N'y a-t-il pas de place pour moi, voyageur fatigué? En ant alors ma canne de voyage, toujours en avant!

t/Courage

shake the snow from my face and do not heed the plaintive heart, but sing against the tter weather.

secoue la neige de mon visage et ne considère pas le coeur craintif, mais je chante face du temps maussade.

e Nebensonnen/The Three Suns/Les Trois Soleils

saw three suns in the heavens. You are not my suns. I have lost the two best ones. ght I lose the third one too, I should be better off in the dark.

vois trois soleils dans le ciel. Vous n'êtes pas mes soleils. J'ai perdu les deux illeurs. Puissai-je perdre le troisième, je serais mieux dans le noir.

r Leiermann/The Organ Grinder/Le Joueur d'Orgue de Barbarie

efoot on the ice an organ grinder grinds his hurdy-gurdy. No one hears him, no one es him. Strange old man, shall I go with you and sing my songs to your tune?

pieds sur la glace un joueur joue de l'orgue. Personne ne l'entends, personne ne voit. Drôle de vieux, puis-je t'accompagner et chanter mes chants à ta mélodie?

programme

DIE WINTERREISE

Franz Schubert
(1797 - 1828)

Gute Nacht
Die Wetterfahne
Gefrorne Tränen
Erstarrung
Der Lindenbaum
Wasseflut
Auf dem Flusse
Rückblick
Irrlicht
Rast
Frühlingstraum
Einsamkeit
Die Post
Der greise Kopf
Die Krähe
Letzte Hoffnung
Im Dorfe
Der stürmische Morgen
Täuschung
Der Wegweiser
Das Wirtshaus
Mut
Die Nebensonnen
Der Leiermann

Please refrain from applause between songs.

S.V.P. pas d'applaudissements entre les chansons.



McGill University
Faculty of Music



Pollack concert hall
Salle de concert Pollack

Friday, November 21, 1980 8:30 pm

McGILL BAROQUE CHAMBER ORCHESTRA

and EARLY MUSIC ENSEMBLES

Mary Cyr, director

with guest staff members

Sandra Mangsen Weeks, organ continuo
Keith Sadko, organ

INAUGURATION OF THE NEW POSITIV ORGAN BUILT BY GERHARD BRUNZEMA, FERGUS, ONTARIO

gift of Mrs. Arthur Henderson

Pitch: A = 440

Tuning: Van Biezen

Three Stops:

Holz Gedacht 8'
Holz Gedacht 4'
Prinzipal 2'



The eve of St. Cecilia's Day seems a particularly fitting occasion to inaugurate a fine new positiv organ, since the patron saints of music herself was so frequently celebrated in the visual arts as a player of the instrument. We also commemorate this evening the great English composer and organist Henry Purcell, who died on November 21, 1695. We have included on the programme a selection from the most well-known of his three odes for St. Cecilia, first performed on November 22, 1692, with Purcell himself singing the alto solo, "'Tis Nature's Voice". The text of the ode includes hymns of praise to St. Cecilia and to several musical instruments, the "airy violin", the "Am'rous flute", and a "wond'rous machine", the organ.

Purcell wrote his instrumental fantasias for a consort of viols in 1680 at the age of 21. These contrapuntally complex works for three to seven viols represent consummate masterpieces in a genre nearly a century old.

Although written nearly thirty years before Purcell's fantasias, the suites for three viols (or violins) and continuo by Matthew Locke are much more modern in design. They include several dances, such as the pavan ("Very Grave and Sober; full of Art and Profundity" according to Thomas Mace), the courante ("full of Sprightfulness and Vigour") and the sarabande ("Toyish and Light"). The suite was published in his 1651 collection entitled The Little Consort, written for his Exeter friend and organist, William Wake. As a youth, Purcell studied with Matthew Locke and eventually succeeded him at court to the position of composer to the 24 violins of Charles II. Purcell declared Locke a "worthy friend" and dedicated a volume of songs to him in 1679, the same year that Purcell was appointed organist at Westminster Abbey.

Corelli's concerto grosso "composed for Christmas night" comes from a collection of 12 concerti published in December, 1712 in Rome. The first eight belong to the genre of the concerto da chiesa, or church concerto. The solo instruments and the full choir of strings are usually accompanied by a harpsichord or theorbo continuo, but owing to the sacred and festive character of the Christmas concerto, we have chosen the organ as aninstrument eminently suited to this role.

The organ

Our new positiv organ, the generous gift of Mrs. Arthur Henderson, has just been completed by Gerard Bruzema of Fergus, Ontario, and we are using it in public for the first time at this concert.

The instrument is a transportable, mechanical action pipe organ with a keyboard of 50 notes. It has 150 pipes ingeniously stored inside the upper half of the red-stained case and with the windchest. Its lower half - the base - houses a small electric blower and the bellows. The case measures approximately 3' high x 3' wide x 1½' deep and the total weight of the organ is only 200 pounds. The compass is C-D to d'''.

La veille de la Sainte-Cécile semble convenir à merveille à l'inauguration d'un orgue positif, la sainte patronne de la musique ayant si souvent été célébrée en peinture jouant de cet instrument. Nous commémorerons également ce soir le grand compositeur et organiste anglais Henry Purcell décédé le 21 novembre 1695. Nous avons inscrit au programme une sélection des mieux connues de ses trois odes à Sainte-Cécile dont la première eut lieu le 22 novembre 1692, Purcell chantant lui-même la partie pour alto solo "Tis Nature's Voice." Le texte de cette ode comporte des hymnes de louange à Sainte-Cécile et à plusieurs instruments musicaux, le "violon éthéré", la "flûte d 'amour" et l'orgue, cette "merveilleuse machine".

Purcell écrivit ses fantaisies instrumentales pour ensemble de violes en 1680 alors qu'il n'avait que 21 ans. Ces oeuvres pour trois à sept violons, fort complexes sur le plan du contrepoint, sont des chefs-d'oeuvre accomplis d'un genre qui a presque un siècle. Bien qu'elles aient été composées près de trente ans avant les fantaisies de Purcell, les suites pour trois violes (ou violons) et basse continue de Matthew Cocke sont de conception beaucoup plus moderne. Elles comprennent plusieurs danses comme la pavane ("très sobre et solennelle; pleine d'art et de profondeur", selon Thomas Mace), la courante ("pleine de fougue et de vivacité") et la sarabande ("amusante et légère"). Cette suite fait partie du recueil intitulé The Little Consort paru en 1651 et dédicacé à son ami d'Exeter et organiste, William Wake. Dans sa jeunesse, Purcell fut l'élève de Matthew Locke auquel il succéda à la charge de compositeur des 24 violons du roi Charles II. Purcell qui voyait en Locke un "noble ami" lui dédia un recueil de chansons en 1679, année où il remplaça Blow à l'orgue de Westminster.

Le concerto grosso de Corelli "composé pour la nuit de Noël" est tiré d'un recueil de 12 concertos publiés à Rome en 1712. Les huit premiers appartiennent au genre "concerto da chiesa" ou concert dans une église. Les instruments solo et le plein choeur des cordes sont généralement accompagnés au clavecin ou au théorbe continu, mais en raison du caractère sacré et joyeux du concerto de Noël, nous avons jugé que l'orgue convenait mieux ici.

L'orgue

Notre nouvel orgue positif que nous devons à la générosité de Mrs. Arthur Henderson, vient d'être achevé par Gerhard Bruzema de Fergus en Ontario, et c'est la première fois ce soir que nous l'utilisons en public.

Il s'agit d'un orgue transportable à tuyaux, avec traction mécanique muni d'un clavier de 50 notes. Il possède 150 tuyaux ingénieusement rangés dans la partie supérieure du buffet teint en rouge avec la laye. Dans sa partie inférieure, le buffet abrite une petite soufflerie et le soufflet. Le buffet mesure environ 3' de hauteur sur 3' de largeur sur 1½' de profondeur et le poids total de l'orgue n'est que de 200 livres. Son étendue est C-D à d'''.

HOW LONG, GREAT GOD by John Norris

How long, great God, must I
Immur'd in this dark prison lie?
Where at the grates and avenues of sense
My soul must watch to have intelligence,
Where byt faint gleams of thee salute my sight,
Like doubtful moonshine in a cloudy night,
When shall I leave this magic sphere
And be all mind, all eye, all ear?
How cold this clime! any yet my sense
Perceives ev'n here thy influence,
Ev'n here thy strong magnetic charms I feel,
And pant and tremble like the amorous steel;
To lower good, and beauties not divine,
Sometime my erroneous needle does decline;
But yet, so strong the sympathy,
It turns and points again to thee.
I long to see this excellence
Which at such distance stricks my sense;
My impatient soul struggles to disengage
Her wings from the confiement of her age.
Would'st thou, great love, this pris'ner once set free,
How would she hasten to be link'd to thee.
She'd for no angel's conduct stay,
But fly, and love on all the way.

AN EVENING HYMN ON A GROUND by William Fuller

Now that the Sun hath veil'd his light
And bid the world good night,
To the soft bed my body I dispose
But where shall my soul repose?
Dear God, even in thy arms, and can there be
Any so sweet security?
Then to thy rest, O my soul, and, singing praise
The mercy that prolongs thy days!

"Won'drous Machine", from the Ode for St.Cecilia's Day by Nicholas Brady, 1692

Wond'rous machine, to thee the warbling lute
Though used to conquest must be forc'd to yield,
With thee unable to dispute.

* * * * *

Members of the Baroque Chamber Orchestra

Violin I

Karen Langille, principal
Cynthia Volkert
Sylvie Allaire

Violin II

Sophie Dugas, principal
Elisabeth McGann
François Dominigue

Viola

Jean Guy

Violoncello

Betsy MacMillan

Double Bass

Bernard Deschamps

Harpsichord

Peter Smyth

Librarian: Ricky Zappone

programme

Two voluntaries — Henry Purcell (1659-1695)

Two voluntaries — John Blow (1649-1708)

Voluntary on the Old Hundredth — Henry Purcell

Keith Sadko, organ

Two Sacred Songs — Henry Purcell

How long, great God
Evening Hymn

Jean-Pierre Couturier, baritone
Josée April, organ

Fantasia for three viols — Henry Purcell

Suite for three viols and continuo — Matthew Locke (1630-1677)

Pavan
Ayre
Courante
Sarabande

Mary Cyr, treble viol
Constance Pathy, tenor viol
Margaret Trethewey, bass viol
Sandra Mangsen Weeks, organ

"Wond'rous Machine" from the Ode for St. Cecilia — Henry Purcell

Marie-Line Ross, oboe
Heather Ragg, oboe
Sandra Mangsen Weeks, organ

INTERMISSION

Concerto for solo harpsichord and strings (BWV 1052) — Johann Sebastian Bach (1685-1750)

Allegro
Adagio
Allegro

Peter Smyth, harpsichord

Concerto Grosso, op. VI, no. 8 — Arcangelo Corelli (1653-1713)
Fatto per la notte di Natale

Vivace	Adagio
Grave	Vivace
Allegro	Allegro
Adagio	Pastorale
Allegro	

Karen Langille, violin I
Sophie Dugas, violin II
Betsy MacMillan, cello



McGill University
Faculty of Music

ORGAN RECITAL

St. Joseph's Oratory,
Queen Mary Rd.,
Montreal

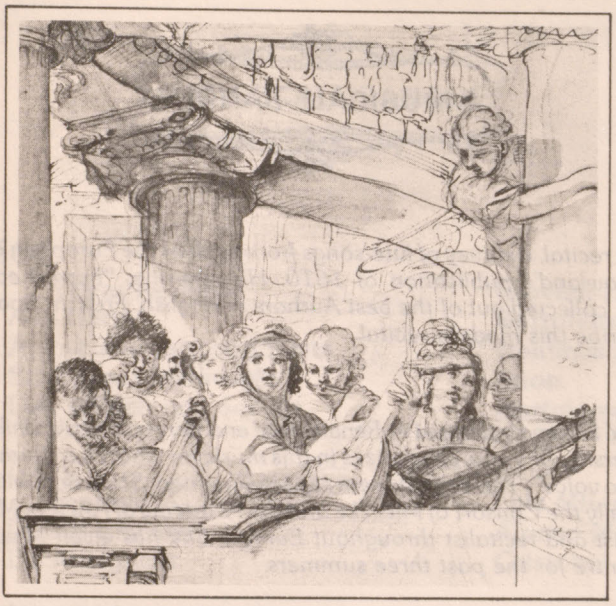
Sunday, November 23, 1980
3:30 pm

S C O T T B R A D F O R D , organ

student of Raymond Daveluy

rogramme

ANTASIE and FUGUE in g minor	Johann Sebastian Bach (1685 - 1750)
HORAL NO. 1 in E MAJOR	César Franck (1822 - 1890)
'ORGUE MYSTIQUE NO. 28 acratissimi Cordis Jesus, op. 57	Charles Tournemire (1870 - 1939)
Prélude à L'Introit	
Prélude et Fresque	
YMPHONY NO. 1, op. 14	Louis Vierne (1870 - 1937)
Finale	



Musicians in a Gallery
Attributed to Domenico Canuti (1620 - 1684)

Musiciens sur un Balcon
Attribué à Domenico Canuti (1620 - 1684)

CBC Radio in cooperation with
the Faculty of Music
at McGill University
presents

La radio anglaise de Radio-Canada
en collaboration avec la Faculté de
musique de l'Université McGill
présente

Emma Kirkby

mezzo-soprano

Anthony Rooley

lute / luth

Pollack Concert Hall
Sunday, November 23, 1980
8:30 p.m.

Salle de concert Pollack
Le dimanche 23 novembre 1980
20h30

CBC Radio 940
Stereo 93.5

A MUSICALL BANQUET

The title for this recital, a survey of lute-songs from each of the European countries, is taken from Robert Dowland's publication of 1610. His sub-title, "Furnished with varietie of delicious Ayres, collected out of the best Authors in English, French, Spanish and Italian", could well describe this modern recital.

EMMA KIRKBY *became interested in Renaissance and Baroque music while studying Classics at Oxford University. She now specializes in this music for which her literary flair and "pure, unspoilt soprano voice" (The* **Times***) seem especially suited. She works with various London groups, principally the Consort of Musicke and the Academy of Ancient Music, and appears as a guest soloist and recitalist throughout Europe. She has given Master Classes at the Oxford Arts Centre for the past three summers.*

ANTHONY ROOLEY *has been devoted to the study of Renaissance music for the last ten years. In this time he has established himself as one of the foremost lutenists in Europe, and has been particularly acclaimed as a teacher, both in Britain and in North America. He founded the Consort of Musicke in 1969 and the Early Music Centre in 1976 (both in London).*

Le titre du présent récital, qui présente une anthologie de pièces vocales européennes accompagnées au luth, est également celui d'une publication de Robert Dowland, datée de 1610. Son sous-titre peut encore très bien décrire le récital d'aujourd'hui: "Variété de délicieuses mélodies réunies parmi les oeuvres d'excellents auteurs anglais, français, espagnols et italiens."

EMMA KIRKBY *commence à s'intéresser à la musique de style Renaissance et baroque au cours de ses études à Oxford. Elle se spécialise maintenant dans ce genre de musique pour laquelle son flair littéraire et "sa voix pure, intacte de soprano", selon le journal* **The Times** *conviennent tout particulièrement. Elle fait partie de divers groupes de Londres, entre autres le* **Consort of Musicke** *et l'***Academy of Ancient Music** *et s'est produite comme soliste invitée ou en récital dans toute l'Europe. Elle a donné des cours de maître au Centre d'Art d'Oxford au cours des trois derniers étés.*

ANTHONY ROOLEY *s'adonne à l'étude de la musique de la Renaissance depuis dix ans. Il est reconnu comme l'un des meilleurs luthistes d'Europe et on le considère comme un excellent maître tant en Angleterre qu'en Amérique du Nord. Il a fondé, à Londres, le* **Consort of Musicke** *en 1969 et l'***Early Music Centre** *en 1976.*



I Italy, c.1500

Tastar de corde	**Giovanni Ambrosio Dalza**
Ave Maria	**Bartolemo Tromboncino**
Ahimè lasso, ahimè dolente	**Dominus Michael Presenti**
Se mai per maraveglia	**Anon.**
Deh si ! deh no ! deh si !	**Bartolemo Tromboncini**

II Spain, c.1550

Fantasia	**Luis Milan**
Dulces Exuviae	**Alonso Mudarra**
De Anteguera	**Cristobal Morales**

III England, c.1540

Blame not my lute	**Anon. (Wyatt)**
Heaven and Earth	
Sometime I sigh	

IV France, c.1585

Mignon allons	**Anon. (Ronsard)**
Ma belle si ton âme	**Anon.**

Intermission / Entracte

V England, c.1600

I saw my lady weep	**John Dowland**
Sorrow stay	
Farewell, unkind, farewell	
Farewell fancy	

VI Italy, c.1600

Lamento d'Olimpia	**Claudio Monteverdi**
Toccata	**Alessandro Piccinini**

VII England, c.1685

Bess of Bedlam	**Henry Purcell**
O solitude	
Dear pretty youth	

THE CBC RADIO CHRISTMAS SING-IN

featuring

THE CANADIAN BRASS

and the Choir of the Church of St. Andrew and St. Paul
under the direction of Wayne Riddell

along with general public participation

SUNDAY, DECEMBER 14 at 4:00 p.m.

Church of St. Andrew and St. Paul
3415 Redpath (corner Sherbrooke)

CBC RADIO / McGILL CONCERTS
WINTER - SPRING 1981

Thursday, January 15 Le jeudi 15 janvier	ELLIS WEAN, tuba
Friday, February 6 Le vendredi 6 février	JEANNE BAXTRESSER, flute DAVID CARROLL, basson (including world premiere of a CBC commissioned work by Brian Cherney)
Thursday, February 12 Le jeudi 12 février	BRUNO LAPLANTE, baritone JEANINE LACHANCE, piano
Monday, February 23 Le lundi 23 février	GAELYNE GABORA, soprano DALE BARTLETT, piano
Thursday, March 12 Le jeudi 12 mars	THE MORTON-MASTER PIANO DUO
Thursday, March 26 Le jeudi 26 mars	PAUL HELMER, piano
Thursday, April 16 Le jeudi 16 avril	MICHAEL LAUCKE, guitar (including world premiere of a CBC commissioned work by John Rea)
Thursday, April 23 Le jeudi 23 avril	TOM PLAUNT, piano

All concerts begin at 8:30 p.m.
Tous les concerts commencent à 20h30

Tonight's concert will be broadcast on the program **"Arts National"**, heard weeknights at 9:00 p.m. on CBC Stereo 93.5

Le concert de ce soir sera diffusé dans la série **"Arts National"**, tous les soirs de la semaine à 21h00, sur CBC Stéréo 93,5

Producer/Réalisatrice: Kit Kinnaird

McGill University
Faculty of Music



Pollack concert hall
Salle de concert Pollack

Monday, November 24, 1980 8:30 pm

OLIVIER MESSIAEN

QUATUOR POUR LA FIN DU TEMPS

(en hommage à l'Ange de l'Apocalypse, qui lève la main vers le ciel en disant "Il n'y aura plus du Temps")

Vivianne Roberge - *violon*

Christopher Best - *violoncelle*

Paul Globus - *clarinette*

Eugene Plawutsky - *piano*

rogramme

I. *Liturgie de cristal*

II. *Vocalise, pour l'Ange qui annonce la fin du Temps*

III. *Abîme des oiseaux*

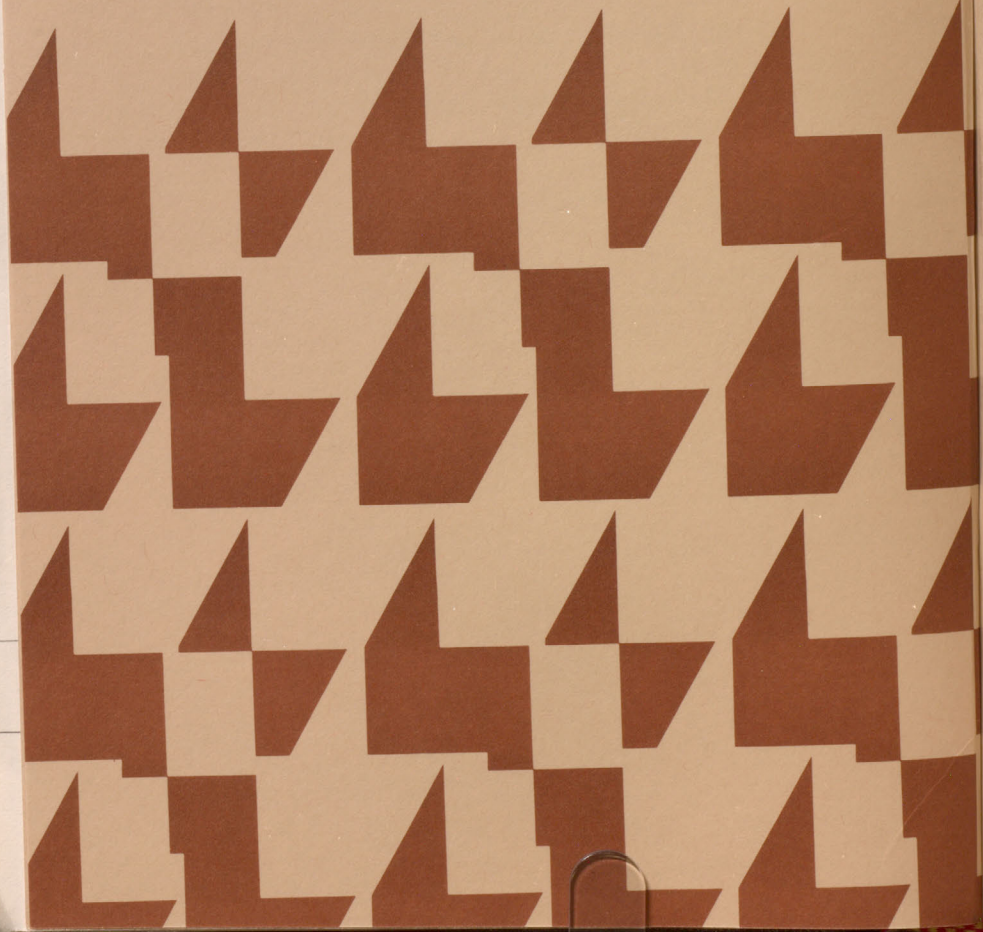
IV. *Intermède*

V. *Louange à l'Eternité de Jésus*

VI. *Danse de la fureur, pour les sept trompettes*

VII. *Fouillis d'arcs-en-ciel, pour l'Ange qui annonce la fin de Temps*

VIII. *Louange à l'Immortalité de Jésus*



McGill University
Faculty of Music

RECITAL BY MEMBERS OF THE ORGAN CLASS
and EARLY MUSIC ENSEMBLES

Queen Mary Rd. Church,
Hampstead

Monday, November 24, 1980
8:30 pm

programme

PREMIER LIVRE d'ORGUE — Louis Marchand (1669-1732)

Plein Jeu
Fugue
Trio
Tierce en Taille
Dialogue

Jeff Joudrey, organ; student of Raymond Daveluy

SUITE in mi mineur — Jacques Hotteter le Romain (?-c.1

Prélude
Allemande
Sarabande
Minuet I, II
Gavotte
Rondeau
Gigue

Evelyn Kiely, baroque flute
Constance Pathy, viola da gamba
Peter Smyth, harpsichord

INTERMISSION

AGNIFICAT PRIMI TONI — Dietrich Buxtehude (c. 1637-1707)

ONATA IV in e minor WV 528 — Johann Sebastian Bach (1685-1750)

Adagio - Vivace
Andante
Un poco Allegro

RELUDE AND FUGUE in D MAJOR WV 532 — Johann Sebastian Bach

ichael Jarvis, organ; student of Keith Sadko

McGill University
Faculty of Music



Pollack concert hall
Salle de concert Pollack

Tuesday, November 25, 1980 5:00 pm

STUDENT SOLOISTS' CONCERT

Elizabeth Dawson, co-ordinator

rogramme

RELUDE from English Suite in d minor — J.S. Bach

Christopher Ward, piano
student of Esther Master

HAPSODIE, op. 79 no. 1 — J. Brahms

EUX d'ARTIFICE from Preludes Book II — C. Debussy

Olga Gross, piano
student of Dorothy Morton

APRICCIO in b minor, op. 76 no. 2 — J. Brahms

NTERMEZZO in A MAJOR, op. 76 no. 6 — J. Brahms

APRICCIO in $c^{\#}$ minor, op. 76 no. 5 — J. Brahms

Diane Oliver, piano
student of Elizabeth Dawson

ONATA in C MAJOR, op. 53 (Waldstein) — L. van Beethoven

Allegro con brio
Introduzione, Rondo

Lois Craig, piano
student of Elizabeth Dawson



McGill University
Faculty of Music



Pollack concert hall
Salle de concert Pollack

Wednesday, November 26, 1980 8:30 pm

McGILL CONCERT BAND

direction: Richard Lawton

PERSONNEL

LUTES

erek Albert
uzanne Byrnes
lise Chevanelle
ierre-Louis Coallier
oanne Coté
aroline Coulombe
ohn Daly
usanne Gagnon*
rançoise Lamarche
hantal Rhéaume
aul St. Laurent*

BOES

iette Lussier*
ina Smart

ASSOONS

nna Lane*
im Roberts

AXOPHONES

dré Bélanger*
nstance Bouchard
nry Gluch
an-Marc Lefebvre

ENCH HORN

ncy Atkins

ager: Tom Allen

rarian: Suzanne Byrnes

enotes section leader

CLARINETS

Maurice Carrignan
Luc Castonguay
Yves Deschamps*
Sebastian Difelice
Colleen Flanagan
Heidi Gray
Belinda Hummel
Lorraine Pitre
Wayne Smith
Ruth Weber

BASS CLARINET

Pierre Perron

CORNETS

James Cunningham
Reynald Hébert
Ian Hogg
Danny Lesage
Anthony Pradel
Lucie Wilcott*

TROMBONES

Tom Allen
Phil Cousineau*
René Despars

EUPHONIUM

John O'Neill

TUBAS

Lorraine Faughnan
Chris Smith

PERCUSSION

Robin Brown
Perry Canestrari
Roger Castonguay
Rejean Godbout

ogramme

RTURE TO "RIENZI"	Richard Wagner (1813 -1883) arr. by M.C. Meyrelles
MASK OF NIGHT *conducted by: Serge Bélanger*	Warren Benson (b. 1924)
LISH DANCES	Malcolm Arnold (b. 1921) arr. by M. Johnstone
CATA	Ginolamo Frescobaldi (1583 - 1643) arr. by E. Slocum

INTERMISSION

BATTLE	Ginolamo Frescobaldi arr. by G. Binkerd
IOL SUITE	Peter Warlock (1894-1930) arr. by W. Beeler
NTATION and DANCE	John Barnes Chance (1932 - 1972)
ELUJAH CHORUS "The Messiah"	George Frederick Handel (1685 - 1759)



McGill University
Faculty of Music



Pollack concert hall
Salle de concert Pollack

Sunday, November 30, 1980 - 8:00 pm

McGILL OPERA STUDIO

director: EDITH DELLA PERGOLA

presents its 235th performance "SUNDAY AT THE OPERA" - "DIMANCHE A L'OPERA"
with a programme of staged operatic excerpts.
Accompanist: Barry Wiesenfeld, senior coach

Stage directors:	Edith and Luciano Della Pergola
Coaching:	Monik Grenier, Michael McMahon, Mado Roch and Barry Wiese
Production:	McGILL OPERA STUDIO
Musical co-ordinator on stage:	Monik Grenier
Stage Manager:	Richard Lavallée
Costumes:	"Le Costumier du Roy", Montréal
Make-up:	Claude Pierrehumbert

* *

PART I

THE MAGIC FLUTE, act I, quintet — W.A. Mozart (1756-1791)

Tamino	David LANGLOIS (tenor)
Papageno	Jean-Pierre COUTURIER (baritone)
First Lady	Linda PAVELKA (soprano)
Second Lady	Athena BASSIAS (soprano)
Third Lady	Liz NORMAN (mezzo-soprano)

Place: Egypt
Time: Ramses I

IL MATRIMONIO SEGRETO, act I, trio — D. Cimarosa (1749-1801)

Carolina	Wendy HAMEL (soprano)
Elisetta	Darquise BILODEAU (soprano)
Fidalma	Evelynne LAMONDE-GILBERT (mezzo-soprano)

Place: Bologna (Italy)
Time: 18th century

THE ABDUCTION FROM THE SERAGLIO, act I, first scene — W.A. Mozart (1756-1791)

Blonda ..... Glenda BALKAN (soprano)
Osmin ..... André SANDOR (bass)

Place: Pasha's Selim Seraglio
Time: 18th century

FIDELIO, act I, part I — L. van Beethoven (1770-1827)

Marzelline ..... Denise PORAY (soprano)
Jacquino ..... John MacMASTER (tenor)
Leonore (Fidelio) ..... Cassandra ROBERTSON (soprano)
Rocco ..... Morton HYSON (bass)

Place: a fortress, near Seville, Spain
Time: 18th century

INTERMISSION

IE ENTFÜHRUNG AUS DEM SERAIL, act II, finale — W.A. Mozart (1756-1791)

Constanze ..... Francine DE CHAMPLAIN (soprano)
Belmonte ..... David LANGLOIS (tenor)
Blonde ..... Marie POTHIER (soprano)
Pedrillo ..... Robert MacLAREN (tenor)

Place: Pasha's Selim Seraglio
Time: 18th century

ADAMA BUTTERFLY, act I, finale — G. Puccini (1858-1924)

Cio-cio-san ..... Hélène MARCHAND (soprano)
Pinkerton ..... Georges PERRAS (tenor)
The voice of Suzuki ..... Liz NORMAN (mezzo-soprano)

Place: Nagasaki, Japan
Time: end of the 19th century

A BOHEME, act III — G. Puccini (1858-1924)

Mimí ..... Suzanne RAYMOND (soprano)
Marcello ..... Jean Michel SERENI (baritone)
Rodolfo ..... Louis MAJOR (tenor)
Musetta ..... Susan WISE (soprano)
A sergeant ..... Morton HYSON (bass)

Place: at Barrière d'Enfer, Paris, France
Time: about 1830

* *

xt performances of the Opera Studio: (all at 8:00 pm)

Friday, January 23, 1981: IL BARBIERE DI SIVIGLIA by G. Rossini (1)
Saturday, January 24, 1981: IL BARBIERE DI SIVIGLIA by G. Rossini (2)
Sunday, January 25, 1981: IL BARBIERE DI SIVIGLIA by G. Rossini (3)
Sunday, February 22, 1981: Performance of excerpts
Sunday, April 12, 1981: Performance of excerpts



McGill University
Faculty of Music



Pollack concert hall
Salle de concert Pollack

Monday, December 1, 1980 8:30 pm

HEALEY WILLAN CENTENNIAL CONCERT

Luba and Ireneus Zuk, piano duo

David Nelson, violin

Jan Simons, baritone

Arte Cantabile Quartet

Carol Millar, soprano
Nancy DeLong, mezzo-soprano
Edmund Brownless, tenor
Richard Hargue, baritone

This recital is being taped by CBC for broadcast on "Music from Montreal" on CBC Stereo, March 7, 1981 at 5:05 pm and on CBC Radio at 8:05 pm.

Ce concert sera diffusé sur CBC Stereo le 7 mars 1981 sur "Music from Montreal" à 17:05 et sur CBC Radio à 20:05.

Réalisatrice/Producer: Frances Wainwright

HEALEY WILLAN (1880 - 1968)

F.R.C. Clarke

1980 is being observed across Canada (and outside) as the Willan Centennial Year. Canadian Post Office has issued a special Willan commemorative stamp, musicians are ig special concerts of Willan's music, universities are offering studies on Willan, a full-length book on Willan and his works is scheduled to be published.

James Healey Willan was born October 12, 1880, in Balham, London, England. He ived most of his education at St. Saviour's Choir School, Eastbourne, after which he several church positions in the London area. He was active early as a composer, his t surviving pieces being written in 1899. He was a Fellows of the Royal College of ists while still 18 years old.

By 1913 his reputation as a composer and musician had spread to Canada, and he ived an invitation to become Head of the Theory Department at the Toronto Conservatory sic. The offer was financially tempting to one who, with a wife, three children and cently widowed mother to look after, was having difficulty making ends meet on what he earn in England. Therefore Willan, though he loved England dearly, accepted the offer rrived in Canada during the summer of 1913. He was to remain for 55 years till his in 1968.

Shortly after settling in Toronto, Willan was also appointed organist of the new ery large St. Paul's Anglican Church on Bloor Street. In 1920 he became Vice-Principal e Toronto Conservatory, a post he held till 1936. In 1937 he was appointed Professor sic at the University of Toronto, retiring in 1950. He was also Univeristy Organist.

In 1921 he had left St. Paul's and became organist/precentor of a church more congenial s Anglo-Catholic leanings, St. Mary Magdelene's. Here he could indulge his love of chant, Tudor music and high ceremony, and here over the next 47 years, he built up an ble reputation for himself and his church. St. Mary Magdelene's became the "mecca" of Anglican liturgical practice and performance, and it was for the services there that n wrote most of his finest and most characteristic church music.

In addition, throughout his life Willan was an active organ recitalist, and he wrote ge amount of music for his instrument. As well as the nearly 100 organ chorale des intended for church use he composed a number of monumental recital works, including reat Prelude and Fugue in c minorof 1908 and the Introduction, Passacaglia and Fugue 16.

Though at the moment Willan in known mainly through his sacred choral works and organ , it must not be forgotten that he wrote much more secular than sacred music. Even a al list of his secular works is impressive: two symphonies, to operas, a piano rto, the pagean Brébeuf, ballad operas, incidental music to about twenty plays, chamber (including a piano trio and three sonatas), some fifty partsongs and c. 100 solo art . Willan indeed did seem to employ, at least after 1920, two distinct styles of sition: the "sacred" style, flowing from plainchant, Tudor church music, Russian church , Parry and Stanford; and the "secular" style, with roots in Brahms, Rheinberger, Wagner, ss and Elgar. Though he was a "conservative" composer for his time, Willan nevertheless ave a discernible personal style in his best music which marks it as his and no one else's.

In his lifetime, Willan was looked upon as the "Dean" of English-speaking Canadian sers. His influence as a composer, teacher and church musician was enormous. His ation was such that he was the first non-resident (in England) asked to compose music ne Coronation Service in Westminster Abbey of Queen Elizabeth II, and he was amongst irst group of distinguished Canadians to become Companions fo the Order of Canada when nonour was first instituted in 1967.

As a man, Willan is remembered by those who knew him as a warm, humble and very being, an impeccably attired Edwardian gentleman with a twinkle in his eye, always with a funny story or limerick ("I say, old man, have you heard this one ...").

VARIATION AND EPILOGUE FOR TWO PIANOS

F.R.C. Clarke

Written between 1913 and 1915, this is Willan's largest and most important work for piano(s) alone. It consists of an original theme, followed by 13 variations and a sizeable epilogue. The variations are grouped logically for climax yet contrast well with one another. There are several "characteristic" variations in which the theme is turned into a Chorale, a Nocturne and a Polonaise. Some variations make use of Brahmsian type figurations; Willan was very fond of the piano music of Brahms, and the latter's sets of piano variations were probably the immediate models for this work. It would be a mistake, however, to overemphasize the Brahms influence here and to dismiss the work as derivative. The original version of the Epilogue lasted some 100 bars, but in 1943, Willan composed a 4-voiced fugue of 116 bars to be inserted into the middle of the Epilog thereby doubling the length of the final movement. The fugue is written in quadruple (invertible) counterpoint, a considerable contrapuntal feat (though the composer later admitted that "in this case it was an absolute fluke").

Willan always considered the Variation and Epilogue to be a good work and he was disappointed that it was never published and only rarely performed. Its revival at this concert is, in my opinion, one of the most important and useful things to happen during the 1980 Willan Centennial.

VALSE IN A MAJOR for 4-hands

This charming bit of "salon music" was composed in August of either 1911 or 1912. (the manuscript gives 1911 on the front cover and 1912 on the last page!). This is salo music of a sophisticated type, however, on the same plane as - say - the "Valse" from Rachmaninoff's Suite No. 2 for two pianos. Here one has no mere "tune plus oompah", but a well put together piece exhibiting a good deal of running counterpoint and even some thematic development. The main theme has a certain Lydian mode atmosphere.

SONATA NO. 1 IN E MINOR for violin and piano

This sonata was completed in 1916 (the same year that Willan composed his famous Introduction, Passacaglia and Fugue for organ) when Willan's imaginative powers in instrumental writing were at their height. The two subsequent sonatas for violin and piano - fine as they are - do not match the Sonata No. 1 in size ro emotional sweep. Th work has three movements, the first of which is cast in Introduction and Sonata-Allegro form, a particularly powerful and compelling piece showing a remarkable amount (for Will of French influence (Franck and Fauré) as well as some of Elgar. This movement demonstr Willan's gifts of melodic invention and drive, his integrated use of materials, and his command of colourful and complex chromatic harmony. The second movement, marked, Adagio and displaying a tender chromatic lyricism worthy of Fauré, is a rather free 3-refrain modulating rondo in D-flat major (a somewhat unusual key for the middle movement of a sonata in e minor). The fast and light-hearted finale is a 4-refrain rondo leading to an extensive coda which provides an impressive climax not only for this particular movem but also for the sonata as a whole.

FOUR SECULAR SONGS

There are some 50 partsongs written by Healey Willan; of these, 33 are original pieces and 17 are arrangements, covering half a century from 1906 to 1957. My Little Pretty One (1906) and Had I a Cave (1909) are early pieces, the former a light work wel sprinkled with late-Victorian sentimental chromaticisms, and the latter - to a poem by Robert Burns - a serious piece employing rather extreme chromaticism to represent a howl wind. In Youth is Pleasure(1929) and Sweet Echo (1931) are mid-period works, the first an almost madrigal-like piece - being composed for Willan's longtime English friend, Hal Brooke, and the second - to a text from Milton's "Comus" - being cast in a similar text to that which Willan normally employed for his masses and motets.

SOLO ARTSONGS

Willan wrote and arranged over 200 secular songs, of which about 110 are original ks. The artsong was the first form in which Willan wrote in quantity and quality: ween 1899 and 1906 (the year of the appearance of his first organ and choral publications) ad already composed about 50 of his 110 original songs. The four songs to be performed his concert were all published in 1926/26, though they may have been composed earlier. e Thou, O Fondest and Truest is remarkably diatonic for Willan's songs of this period exhibits many subtle touches of word accentuation. Sonnet - To Sleep is perhaps the t example of Willan's dictum that a song should really be considered as "a tone poem voice and piano". To Ireland's Dead (where we find Willan in one of his Elgarian blimente" moods) and A Fairy Tale (a narrative ballad carried along by a vigorous accom- iment) are both settings of poems by the Canadian poetess of Irish leanings, Norah land.

HEALEY WILLAN (1880 - 1968)

F.R.C. Clarke

L'année 1980 marque au Canada (et à l'étranger) le centenaire de naissance de Willan. Les Postes canadiennes ont émis un timbre commémoratif écial, des concerts lui sont consacrés, les universités l'ont inscrit à leur ogramme et un volume entier doit paraître sur sa vie et son oeuvre.

James Healey Willan est né le 12 octobre 1880 à Balham (Londres), Angleterre. Il fait la majeure partie de ses études à la St. Saviour's oir School d'Eastbourne, après quoi il occupe plusieurs postes de musicien glise dans la région londonienne. Sa vocation de compositeur se manifeste te; ses premières oeuvres datent de 1899. Il est nommé Fellow du Royal llege of Organists alors qu'il n'a que dix-huit ans.

Dès 1913, sa réputation de compositeur et de musicien parvient Canada; il est donc invité à occuper le poste de directeur du département théorie musicale au conservatoire de musique de Toronto. L'offre est ancièrement alléchante; il doit en effet subvenir aux besoins d'une ouse, de trois enfants et d'une mère, veuve depuis peu, et ses revenus permettent difficilement de joindre les deux bouts. Bien que l'Angleterre soit très chère, il accepte donc cette offre et arrive au Canada ant l'été 1913. Il y restera cinquante-cinq ans, soit jusqu'à sa mort 1968.

Peu après s'être établi à Toronto, Willan est nommé organiste l'église anglicane de St. Paul, rue Bloor, église nouvelle et de très andes dimensions. En 1920, il devient vice-principal du Conservatoire de onto, poste qu'il occupe jusqu'en 1936. De 1937 à 1950, il est professeur musique à l'université de Toronto dont il est également l'organiste attitré.

En 1921, il quitte son poste à l'église Saint-Paul pour celui organiste et maître de chapelle à l'église St. Mary Magdelene, milieu respondant davantage à la formation qu'il avait reçue dans l'Eglise ngleterre. Il lui est alors possible de donner libre cours à son goût r le plain-chant, la musique de l'époque des Tudor et le rite anglican. st là que pendant 47 ans il se bâtit une réputation enviable, qui aillit sur sa paroisse. St. Mary Magdelene devient le centre de la urgie de l'Eglise d'Angleterre. C'est pour les services religieux célébrés s cette église qu'il compose ses oeuvres religieuses les meilleures les plus caractéristiques.

Willan poursuit en outre durant toute sa vie une active rière d'organiste de concert. Il a d'ailleurs laissé un très grand bre de pièces pour orgue. Outre les préludes de chorales pour orgue tinés aux cérémonies liturgiques et dont le nombre atteint la centaine, lan a composé un certain nombre d'oeuvres de concert monumentales t le grand Prélude et Fugue en do mineur de 1908, et l'Introduction, sacaille et Fugue de 1916.

Bien qu'il doive la renommée dont il jouit maintenant à son oeuvre sacrée, pour choeurs et pour orgue, Willan ne l'oublions pas, a composé plus de musique profane que de musique sacrée. La liste, même incomplète, de ses oeuvres est impressionnante: deux symphonies, deux opéras, un concerto pour piano, le cérémonial Brébeuf, des opérettes, de la musique de scène pour une vingtaine de pièces de théâtre, de la musique de chambre (dont un trio pour piano et trois sonates), quelque cinquante chansons polyphoniques et environ 110 chansons savantes. De fait, après 1920, Willan semble avoir adopté deux styles de composition: le style "sacré" insipiré du plain-chant, de la musique d'église de l'époque des Tudor, de la musique religieuse russe, de Parry et de Stanford, et le style "profane" prenant ses racines chez Brahms, Rheinberger, Wagner, Strauss et Elgar. Bien que "conservateur" pour son époque, Willan a néanmoins un style personnel qu'on retrouve dans sa meilleure musique, à laquelle il confère sa marque.

De son vivant, Willan était considéré comme le doyen des compositeurs canadiens-anglais. Son influence à titre de compositeur, de professeur et de musicien d'église est énorme. Sa réputation est telle qu'il est le premier non-résident (d'Angleterre) à qui l'on commande de la musique pour la cérémonie de couronnement de la reine Elisabeth II, à l'Abbaye de Westminster. Il est en outre l'un des premiers canadiens à devenir Compagnon de l'Ordre du Canada, à la création de cet ordre en 1967.

Willan, l'homme, est resté pour ceux qui l'ont connu un être chaleureux, humble et très humain, un gentilhomme édouardien impeccablement vêtu, à l'oeil étincelant, jamais à court de drôleries ou de ces petits poèmes humoristiques qu'on appelle "limerick" en anglais ("Dites mon vieux, vous connaissez celle-ci .... " qu'il faudrait pouvoir traduire par "Je dis, mon vieux, vous connaissez ..... ")

****

VARIATION ET ÉPILOGUE POUR DEUX PIANOS

Ecrite entre 1913 et 1915, cette oeuvre est la plus longue et la plus importante que Willan ait écrite pour piano(s) sans accompagnement. Elle consiste en un thème original suivi de 13 variations et d'un épilogue considérable. Les variations sont regroupées logiquement selon les effets à produire, mais elles n'en contrastent pas moins nettement les unes avec les autres. Dans plusieurs variations caractéristiques, le thème devient chorale, nocturne et polonaise. Certaines autres utilisent des motifs rappelant Brahms; Willan aimait particulièrement la musique de piano de Brahms, dont les dernières séries de variations ont probablement servi de

modèle à la présente oeuvre. On aurait toutefois tort de surestimer l'influence de Brahms et de ne voir en cette oeuvre qu'un succédané. La version originale de l'Epilogue comptait quelque cent mesures, mais en 1943, Willan composa une fugue à quatre voix comptant 116 mesures et l'inséra au milieu de l'Epilogue, ce qui doubla la longueur du dernier mouvement. La fugue, écrite en contrepoint quadruple (ou réversible), est un véritable tour de force contrapuntique (bien que le compositeur ait plus tard admis "que ce n'était qu'un coup de chance").

Willan, qui a toujours estimé que Variation et Epilogue était une oeuvre importante, fut déçu qu'elle fût aussi rarement jouée et jamais publiée. Sa présentation aujourd'hui constitue à notre avis l'un des faits les plus marquants et les plus utiles du Centenaire de Willan.

VALSE EN LA MAJEUR pour piano quatre mains

Ce joli morceau de musique de salon a été composé en août 1911 ou 1912 (le manuscrit porte la date de 1911 sur la couverture et celle de 1912 en dernière page!). Il s'agit toutefois d'une musique de salon très distinguée, se situant au même niveau, disons, que la Valse de la Suite N° 2 pour deux pianos de Rachmaninoff. Loin d'être une simple mélodie à trois temps, l'oeuvre est très bien construite et fondée sur un contrepoint rapide; elle contient même un certain développement thématique. Le thème principal est d'ailleurs quelque peu lydien.

SONATE N° 1 en mi mineur pour violon et piano

Cette sonate fut achevée en 1916 (l'année même de la composition de la fameuse Introduction, Passacaille et Fugue pour orgue) alors que le compositeur était au sommet de son génie créateur. Les deux sonates pour piano et violon qui ont suivi, toute belles qu'elles soient, n'ont ni la longueur ni la puissance émotive de la Sonate N° 1. L'oeuvre comprend trois mouvements, dont le premier écrit dans la forme sonate est un morceau particulièrement puissant et émouvant, portant à un degré remarquable (pour Willan) la marque de l'influence française (Frank et Fauré), et d'Elgar dans une moindre mesure. Ce mouvement illustre admirablement les dons de Willan pour l'invention et le mouvement mélodiques, l'utilisation cohérente qu'il savait faire de ses matériaux ainsi que sa maîtrise d'une harmonie chromatique colorée et complexe. Le deuxième mouvement, marqué Adagio est d'un lyrisme chromatique tendre digne de Fauré. C'est un rondo modulé assez libre comprenant trois refrains; il est écrit en ré bémol majeur, tonalité quelque peu inusité pour le mouvement central d'une sonate en mi mineur. Le dernier mouvement, vif et gai, consiste en un rondo à quatre refrains aboutissant à une longue coda, point culminant non seulement du mouvement, mais de toute la sonate.

QUATRE CHANSONS PROFANES POLYPHONIQUES

Willan a composé plus de cinquante chansons polyphoniques, dont 33 étaient des morceaux originaux et 17 des arrangements. La composition de ces chansons couvre un demi siècle s'échelonnant de 1906 à 1957. My Little Pretty One (1906) et Had I a Cave (1909) sont des oeuvres de jeunesse. La première consiste en une pièce donnant volontiers dans le chromatisme sentimental de la fin de l'époque victorienne, la seconde - écrite sur un poème de Robert Burns - est une pièce grave faisant appel à un chromalisme assez poussé pour exprimer les hurlements du vent. In Youth is Pleasure (1929) et Sweet Echo (1931), sont des oeuvres de maturité. La première - qui se rapproche beaucoup du madrigal - a été composée pour Harold Brooke, vieil ami de Willan; la seconde, écrite sur un extrait du Comus de Milton suit le style que Willan adoptait habituellement pour ses messes et ses motets.

QUATRE CHANSONS SAVANTES

Willan a composé ou arrangé plus de 200 chansons profanes, dont environ 110 sont des oeuvres originales. La chanson savante est la première forme dans laquelle Willan donna en grand nombre des oeuvres de qualité: entre 1899 et 1906 (année où parurent ses premières compositions pour orgue et choeurs) il composa environ 50 de ses 110 chansons originales. Les quatre chansons qu'on entendra ce soir ont toutes été publiées en 1925-1926, bien qu'elles puissent avoir été composées auparavant. Since Thou, O Fondest and Truest est remarquablement diatonique pour une chanson de cette période; on y trouve de nombreuses touches accentuant subtilement les paroles. Sonnet to Sleep offre peut-être le meilleur exemple de l'affirmation du compositeur selon laquelle toute chanson devrait être "un poème tonique pour voix et piano". To Ireland's Dead (où l'on surprend Willan en verve de "noblimente" à la Elgar) et A Fairy Tale (ballade narrative portée par un vigoureux accompagnement) sont toutes deux écrites sur des poèmes de Norah Holland, poètesse canadienne irlandophile.

Pianists Luba Zuk and her brother Ireneus, who were born in West Ukraine, received the greater part of their musical training in Montreal. They perform primarily as solo pianists but recently decided to form a team to present also the two-piano and piano-duet repertoire.

Luba Zuk is a graduate of McGill University and the Conservatoire de Musique de la Province de Québec in Montreal. At present she holds the positions of Associate Professor in the Faculty of Music at McGill University and Visiting Professor at the Ukrainian Free University in Munich. She has appeared on CBC Radio, Austrian National Radio and on Radio Free Europe in Spain, and her recital tours have taken her to major cities in Canada and USA.

Ireneus Zuk is a graduate of McGill University, the Conservatoire de Musique de la Province de Québec in Montreal, the Royal College of Music in London and the Juillard School in New York. At present he holds the position of Adjunct Assistant Professor at Queen's University in Kingston, Ontario. Ireneus Zuk has performed on CBC Radio and Television, has given numerous recitals in Canada, the USA and Europe, and has appeared as soloist with several orchestras.

* * * * * * * * * * * * * * * * * *

Luba Zuk et son frère Ireneus, tous deux pianistes, originaires d'Ukraine, ont fait la majeure partie de leurs études musicales à Montréal. Il se produisent généralement en solistes mais ils ont décidé dernièrement de faire équipe pour présenter des oeuvres à quatre mains ou pour deux pianos.

Luba Zuk est diplômée de l'université McGill et du Conservatoire de musique de la province de Québec à Montréal. Elle est actuellement professeur agréré à la faculté de musique de l'université McGill et professeur invité à l'université ukraienne libre de Munich. Elle a participé à des émissions de Radio-Canada, de la Radio nationale austrichienne et de Radio Free Europe en Espagne et elle a donné des récitals dans les principales villes du Canada et des Etats-Unis.

Diplômé de l'université McGill, du Conservatoire de musique de la province de Québec à Montréal, du Royal College of Music de Londres, Ireneus Zuk est actuellement assistant professeur adjoint à l'université Queens, Kinston, Ontario. Il a pris part à des émissions des réseaux radiophoniques et télévisuels de Radio-Canada, et il a donné de nombreux récitals au Canada, aux Etats-Unis et en Europe; il s'est également produit avec plusieurs orchestres symphoniques en qualité de soliste.

David Nelson is Assistant Professor in the Faculty of Music at McGill University. He holds a Ph.D. from the University of Texas where he studied violin with Stephen Clapp and conducted the University String Project Orchestra. Before coming to McGill, he was assistant professor of music at Murray State University, in Kentucky.
He performs frequently in solo and chamber music recitals.

* * * * * * * * * * * * * * * * * * *

David Nelson est actuellemnt professeur adjoint à la faculté de musique de l'université McGill. Il est titulaire d'un doctorat de philosophie (PhD) de l'université du Texas où il étudié le violon avec Stephen Clapp et dirigé l'orchestre à cordes de l'université. Avant de venir à McGill, il était professeur adjoint à l'université Murray State au Kentucky.
Il se produit fréquemment en tant que soliste et membre d'ensembles de musique de chambre.

Jan Simons began serious voice studies in New York with Emilio de Gogorza and Joseph Regneas. He completed his training at the University of Toronto, with Emmy Heim, Ernesto Vinci and Leslie Holmes. He also worked with Spencer Clay in England.
Jan Simons has performed extenseively as recitalist and soloist in choral and orchestral concerts across Canada. Recital tours have taken him to Holland, Germany and England. He has frequently been heard on CBC Radio.
At present, Jan Simons holds the position of Associate Professor at the Faculty of Music where he teaches voice and directs the song interpretation class.
Besides his career as performer and teacher, Jan Simons has been active in the administrative and musical direction of CAMMAC for the last twenty-five years.

* * * * * * * * * * * * * * * * * *

Jan Simons a commencé l'étude du chant à New York avec Emilio di Gogorza et Joseph Regneas. Il a été l'élève à l'université de Toronto de Emmy Heim, Ernesto Vinci et Leslie Holmes. Il a également travaillé en Angleterre avec Spencer Clay.
Il a donné de nombreux récitals et concerts dans tout le Canada et a fait plusieurs tournées aux Pays-Bas, en Allemagne et en Grande-Bretagne. Il a participé à de nombreuses émissions à Radio-Canada.
Jan Simons es actuellement professeur agrégé a la faculté de musique à l'université McGill. Parallèlement il assure la direction administrative et musicale de CAMMAC depuis vingt-cinq ans.

ARTE CANTABILE was formed in May 1979, with the intention of performing choral music of all types in an interesting and entertaining way. The quartet members (two from Nova Scotia, two from Quebec), although coming from different musical backgrounds, have extensive ensemble experience. All have studied at McGill University.

* * * * * * * * * * * * * * * * * *

Le quatuor vocal ARTE CANTABILE a été créé en mai 1979 dans le but de présenter de la musique chorale de tous genres d'une manière intéressante et amusante. Les membres du quatuor (deux viennent de Nouvelle-Ecosse et deux du Québec), ont une grande expérience du chant polyphonique, même s'ils proviennent d'horizons musicaux différents. Ils ont tous été étudiants à l'université McGill.

rogramme

OUR PART SONGS

Sweet Echo (Milton)
My Little Pretty One (Anonymous)
Had I a Cove (Burns)
In Youth is Pleasure (Wever)

te Cantabile

LSE LENTE IN A MAJOR FOR PIANO DUET

a and Ireneus Zuk

ATA NO. 1 IN E MINOR FOR VIOLIN AND PIANO

Lento quasi recitativo
Allegro moderato e marcato
Adagio
Allegro molto

d Nelson and Luba Zuk

I N T E R M I S S I O N

R ART SONGS

Since thou, O Fondest and Truest
Sonnet: "To Sleep"
To Ireland's Dead
A Fairy Tale

Simons and Ireneus Zuk

ATIONS AND EPILOGUE ON AN ORIGIAL THEME FOR PIANOS

and Ireneus Zuk



McGill University
Faculty of Music



Pollack concert hall
Salle de concert Pollack

Wednesday, December 3, 1980 1:00 pm

McGILL WOMEN'S CHORALE

direction: Kathleen Anderson

OPRANO I

amat Antoyan
amara Bures
ichele Beaudet
ouise Caya
iane Girouard
ana Hancinsky
ari Jones
uli Kim
anon Legros
ylvana Marandola
oan Miranda
artine Létourneau
acy Persaud
enedikte Petersen
irgaret Stubbington
ne Vanier

SOPRANO II

Louise Ariano
Suzette-Brenda Bédard
Manon Bouchard
Natalie Boucher
Carol Corman
Judy Cytrynbaum
Chantal Daigle
Poh-Cheng El
Janice Ewanyshyn
Jill Fitzmaurice
Pauline Frechette
Zina Idlin
Nadra Kinlogh
Maureen Lafrenière
Tamara Levetz
Yun Oen

ALTO

Manon Auger
Lilla Bishop
Marie Bouchard
Hélène Chartier
Sandra Cochrane
Andée Dagenais
Marie-Thérèse Décarie
Gladys Desmangles
Liria Echarri
Kate Hall
Isabelle Laplante
Denise Lapointe
Natalie Ledden
Anne-Marie Losier
Phyllis Orofino
Cindy Rosen
Andrea Phillips
Manon Trottier

programme

HODIE CHRISTUS NATUS EST — Monteverdi

O JESULEIN SÜSS — J.S. Bach

EN PRIERE — Fauré
ANE VERUM — Fauré
TANTUM ERGO — Fauré

MESSE BASSE — Fauré

Marie-Claude Arpin, soprano
Josée April, organ

MAGNIFICAT — Vaughan Williams

Elizabeth Bolton, mezzo-soprano
Marc Beaulieu, piano
Cynthia Bartlett, flute

MARIAE-WIEGENLIED — Reger

THERE IS NO ROSE (Ceremony of Carols) — Britten

CAROL OF THE BELLS — Leontevich



McGill University
Faculty of Music



Pollack concert hall
Salle de concert Pollack

Wednesday, December 3, 1980 8:30 pm

RECITAL of the

SONG INTERPRETATION CLASS

direction: Jan Simons and Tom Plaunt

EIGHT SONGS — Franz Schubert

Gott im Frühling
Wanderers Nachtlied I
Wanderers Nachtlied II
Liebhaber in allen Gestalten
Erster Verlust
Ganymed
Der blinde Knab
Rastlose Liebe

Carolyn Sinclair, soprano
Brian Orton, piano

DICHTERLIEBE, Op. 48 — Robert Schumann

Im wunderschönen Monat Mai
Aus meinen Tränen spriessen
Die Rose, die Lilie, die Taube
Wenn ich in deine Augen seh
Ich will meine Seele tauchen
Im Rhein, im heilligen Strome
Ich grolle nicht
Und wussten's die Blumen
Das ist ein Floten und Geigen
Hör' ich das Liedchen klingen
Ein Jüngling liebt ein Mädchen
Am leuchtenden Sommermorgen
Ich hab im Traum geweinet
Allnächtlich im Traume seh ich dich
Aus alten Märchen winkt es
Die alten bösen Lieder

Jean-Pierre Couturier, bariton
Andrea Carr, piano

Gott im Fruhling/God in Spring/Dieu au printemps

The poet Johan Uz describes his joy and deep feeling for nature and praises God, the father of nature, for spring and its delights.

Le poète Johann Uz décrit sa joie profonde et ses sentiments envers de la nature. Il loue Dieu, puie de la nature qui a crée le printemps et ses délices.

Wanderers Nachtlied I/Wanderer's Nightsong/Nocturne du Voyageur

Goethe's poem (1776) asking God, who eases all pain and sorrow to send peace into his breast.

Poème de Goethe (1776), priant ieu qui soulage les douleurs et la tristesse de lui donner la paix du coeur.

Wanderer Nachtlied II

Written by Goethe in 1780. Here he says that above the treetops is peace. Everything is breathless and silent and if we wait we also will have peace.

Ecrit par Goethe au 1780. Au dessus du monde existe la paix. L'univers tient son souffle, tout est silencieux. Celui qui attend retrouvera aussi la paix.

Liebhaber in allen Gestalten/Lover in all guises/L'amant deguisé

Goethe's lighthearted love song with the lover wishing himself into variouw guises - a fish, an old person, an ape - to demonstrate his love better. It ends with the challenge "But I am as I am and if you want better, find better!"

Une chanson d'amour au coeur léger. L'amant se transforme en poisson, en vieillard, en singe pour mieux exprimer la qualité de son amour. Il termine avec un défi: "Je suis ce que je suis, et si tu ne m'aimes pas tant pis!"

Erster Verlust/First Loss/Premier Perte

This poem, also by Goethe, describes the unhappiness and loneliness after the loss of first love.

Un autre poème de Goethe, qui décrit le malheur et al solitude qu'on éprouve la première fois qu'on perd son bien-aimé.

Ganymed

This story, told by Ganymed, is the legend in which Zeus, after hearing Ganymed praising spring and nature, raises him to the heights of Mount Olympus.

Quand Zeus a entendu Ganymede chanter les louanges du rpintemps et de la nature, il l'a faisait désormais partie de son entourage.

Der Blinde Knab/The Blind Boy/Le Garçon Aveugle

From the English poem by J.N. Craigher. This is the story of a boy who, even though he is poor and blind, praises God for his many joys.

Chanson d'après un poème de J.N.Craigher. C'est l'histoire d'un garçon qui, malgré sa pauvreté et cécité, loue Dieu qui lui a donné tant de joies.

Rastlose Liebe/Restless Love/l'Amour inquiet

In this poem Goethe describes the restless, confusing, often painful yet all-powerful and joyfuol emotion - Love!

Goethe décrit l'émotion qui donne l'inquiétude, qui trouble et bouleverse l'esprit, mais qui est tout - puissante et capable de donner les joies les plus profondes - c'est à dire, l'amour.

DICHTERLIEBE - POET'S LOVE - L'AMOUR DU POETE (H. Heine)

Im wunderschoenen Monat Mai

In the beautiful month of May as the buds open and the birds sing, I confessed my love to her.

En mai quand tout bourgeonne et les oiseaux chantent, je lui ai déclaré mon amour.

Aus meinen Tränen spriessen

Flowers blossom forth from my tears and my sighs become a choir of nightingales. I will give you the flowers and the song of the nightingale will ring in front of your window.

Les pleurs jaillissent de mes larmes et se transforment en choeur de rossignols. Si tu m'aimes je te les donnerai toutes et les rossignols chanteront devant ta croisée.

Die Rose, die Lilie, die taube

I used to love the rose, the lily, the dove and the sun, but now I only love you.

J'aimais la rose, le lys, la colombe et le soleil. Maintenant je n'aime que toi.

Wenn ich in deine Augen seh

When I gaze into your eyes, all my sorrows vanish, and I become well again when I kiss your lips. But when you say: I love you, I must weep bitterly.

Quand je plonge mon regard dans tes yeux toute souffrance disparait. Mais quand tu dis: "Je t'aime", je verse des larmes amères.

Ich will meine seele tauchen

I want to plunge my soul into the cup of the lily;
The lily shall sing the song of my beloved,
The song shall tremble like the kiss from her lips,
Which she gave me in that wonderful moment.

Je veux plonger mon âme dans le calice du lys. Le lys devra chanter l'amour de ma bien-aimée et trembler comme le baiser de ses lèvres.

Im Rhein im heiligen Strome

In the Rhine is mirrored the great cathedral of Cologne.
There is a picture in the cathedral painted on gold.
Flowers and angels float about the Holy Virgin;
Her eyes, her lips and her cheeks, resemble my sweetheart's.

Dans le Rhin se miroite la ville de Cologne avec sa cathédrale. Celle-ci contient une peinture sur fond d'or de la Vierge dont tous les traits ressemblent à ma bien-

Ich grolle nicht

I bear no grudge, even though my heart breaks. Love lost for ever! Though you shine in your diamonds, no ray of light falls into your heart. I saw in my dream the serpent that feeds upon your heart. I bear no grudge!

Je ne t'en veux pas même si tu me fends le coeur, bien-aimée perdue à tout jamais. Quoique tu resplendisses dans ta parure de diamants, aucune lueur tombe dans ton coeur. En rêve j'ai vu le serpent qui te ronge le coeur. Je ne t'en veux pas!

Und wüßten's die Blumen

If the flowers knew how wounded my heart is, they would cry with me. If the stars knew, they would come and heal me. But one only knows my sorrow; it is she who broke my heart.

Et si les fleurs savaient comme mon coeur est meurtri elles pleureraient avec moi, mais il n'y a qu'une seule qui le sait et c'est elle qui m'a brisé le coeur.

Das ist ein Flöten und Geigen

Flutes, violins and trumpets sound
It is probably for the wedding of my beloved
But through all this joyous sound
One can hear the angels weep and cry.

Flutes, violons, timbales et chalumeaux fêtent le mariage de la bien-aimée et à travers la musique les anges pleurent.

Hör ich das Liedchen klingen

When I hear the song that my beloved sang, my heart breaks with pain. I wish to escape to wooded heights and weep.

Quand j'entends la chanson qu'elle chantait mon coeur se brise et je voudrais fuir dans les futées et pleurer.

Ein Jüngling liebt ein Mädchen

A boy loves a girl who has chosen another.
The other loves another and marries her.
The girl takes another husband and the boy is unhappy.
This is an old story but stays forever new
He who experiences it remains with a broken heart.

Un jeune homme aime une jeune fille qui en aime un autre. Il ne l'aime pas et par défi elle prends n'importe quel autre. C'est une ancienne histoire mais à qui cela arrive; il souffre!

Am leuchtenden Sommermorgen

On a beautiful summer morning I walk in the garden
The flowers whisper but I remain dumb
Don't be angry with my sister, you sad pale man.

Par un rayonnant matin d'été je flâne par le jardin. Les fleurs chuchottent, mois je reste silencieux. N'en voulez pas à ma soeur si je suis triste.

Ich hab im Traum geweinet

In my dream, I have wept. I dreamed you were in the grave. As I woke I still was weeping. I dreamed that you loved me and on waking I still wept.

Je pleure en rêvant qu'elle était morte et je pleurai toujours en me réveillant d'un sommeil où j'avais rêvé qu'elle m'aimait.

Allnächtlich im Traume seh ich dich

Each night I see you in my dream greeting me pleasantly
Softly you speak a tender word and give me a bunch of cypresses
I wake, the bunch has disappeared and the word?
I have forgotten it.

Chaque nuit, en rêve, je te vois, tu me donnes un bouquet de cyprès et me dis un mot. Au réveil le bouquet a disparu et le mot, je l'ai oublié.

Aus alten Märchen winkt es

Out of the old fairy tales, a white hand waves.
It is singing of a magic land.
Could I but go there and gladen my heart, I would be free and happy.
In a dream I sometimes see this land,
But on waking it disappears like foam.

*Une main blanche me fait signe d'entrer au pays des vieux contes, au pays magic.
En rêve je le bois, mais il disparait au réveil.*

Die alten, bösen Lieder

The old bad songs, let us bury them.
Fetch a large coffin we shall put something into it,
But I'm not yet telling you what it is.
The coffin must be larger than the Heidelberg barrel.
Fetch a solid burial bar, it must be as long as the bridge of Mainz;
Also fetch me twelve giants stronger than the St-Christopher in
Cologne cathedral, that they may sink the coffin into the sea.
Do you know why the coffin must be so large and strong?
It is because it must hold my love and my sorrows.

Les vieilles méchantes chansons - allons les enterrer. Dans le cercueil grand comme le tonneau de Heidelberg et porté par douze géants énormes comme le Saint Christophe de Cologne, j'enfermerai mes peines et mon amour pour qu'ils le plongent dans la mer.

Translations by Madeleine Simons

LIEDERKREIS, op. 39

In der Fremde

From my homeland beyond the lighting red the
clouds come drifting in,
but father and mother are long since dead,
now no one remembers me there.

How soon, oh, how soon till that quiet time
when I too shall rest, and above me
will rustle the lovely, lonely wood,
and no one will remember me here.

Depuis mon pays, il viennent ces nuages rouges
dériver sur
Mes rivages,
Mais, père et mère sont morts depuis longtemps
Et personne là-bas ne se souvient de moi.

Combien de temps encore jusqu'au moment paisible
Où je trouverai mon repos; bercé
Par les bruissements du joli bois désert
Et personne ici ne se souviendra de moi.

Intermezzo

Your blissful image
I have deep in my heart,
gazing, so joyously
at me always.

My heart sings silently
a beautiful song,
that soars to the sky
and hastens to you.

Ton image merveilleuse
Je le garde au fond de mon coeur
Où ton regard si joyeux est
Sans cesse tourné vers moi.

Mon coeur chante en silence
Une belle chanson
qui monte vers le ciel
et vole vers toi.

Waldesgespräch

It is late, it is cold,
why ride you lonely through the wood?
The wood is long, you are alone,
lovely bride! I will lead you home!

"Great are men's deceit and guile,
sorrow has broken my heart;
the horn sounds here, sounds there,
oh flee! You know not who I am."

Waldesgespräch (cont'd)

So richly decked are steed and lady,
so young and fair of figure is she,
now - God preserve me - I know you!
You are the Sorceress Lorelei!

"You know me indeed - from lofty rock
my castle gazes silent into the Rhine.
It is late, it is cole,
nevermore shall you leave this wood."

Il se fait tard, il fait froid,
Pourquoi te promènes-tu toute seule dans les bois
La forêt est grande et tu es seule,
Jolie mariée! Je te conduirai chez toi!

"Grandes sont la supercherie et la fourberie des hommes
Le malheur a brisé mon coeur;
Le cor sonne ça et là,
Oh! Prends la fuite! Tu ne sais pas qui je suis."

Si richement parés sont la jeune fille et sa monture
Si jeune et si belle est son allure,
Maintenant - Dieu me garde - Je te reconnais!
Tu es la sorcière Lorelei!

"Tu me connais en effet - du haut rocher
Mon château fixe le Rhin silencieusement.
Il se fait tard, il fait froid
Plus jamais ne quiterras-tu ces bois."

Die Stille

Not a soul knows or guesses
how happy, happy I am!
Oh, if only one were to know it,
then no other should.

The snow outside's not so silent,
nor so mute and silent
the stars on high,
as are my thoughts.

Would I were a bird
and might fly over the sea,
over the sea and on,
until I were in heaven!

Pas une âme ne sait, ne devine
Comme je suis heureux, si heureux!
Oh! Si seulement quelqu'un venait à l'apprendre
Alors personne d'autre ne devrait le savoir.

Au dehors, la neige qui tombe et les étoiles dans le ciel
ne sont pas aussi muettes ni aussi silencieuses que mes pensées.

Ah! Si j'étais un oiseau
Et si je pouvais voler par delà les mers
Par délà les mers et plus loin encore
Jusqu'au ciel!

Mondnacht

It was as though the sky
had softly kissed the earth,
so that she, in a gleam of blossom,
had now to dream of him.

The breeze ran through the fields,
the ears of corn gently swayed,
the woods rustled faintly,
the night was so starry and clear.

And my soul spread
wide its wings
flew over the silen land,
as if it were flying home.

On eût dit que le ciel
Avait embrassé la terre
Tant et si bien qu'elle devait maintenant, dans le chatoiement d'un bouquet,
Rêver de lui.

La brise courant dans le champs,
Les épis de mais se berçaient doucement
Des bruissements se faisaient entendre dans les bois
La nuit était si étoilée et si claire.

Et mon âme étend ses ailes,
Etend largement ses ailes,
Survole le pays silencieux
Comme si elle rentrait chez elle.

Schöne Fremde

The tree-tops murmur and shiver,
as though at this hour
the half-sunken walls
were paced by gods of old.

Here, beyond the myrtles,
in secretly darkening splendour,
what do you murmur, as in a dream,
to me, fantastic night?

The stars all sparkle upon me
with glowing and loving gaze,
rapturous the distance speaks
as of great happiness to come.

Les cimes des arbres murmurent et tremblent
Comme si à cette heure
Des dieux anciens arpentaient
Ces murs à moitié enfouis.

Ici, au-delà des myrtes
Dans la splendeur qui s'obscurcit secrètement
Que me chuchotes-tu, comme dans un rêve
Nuit fantastique?

Les étoiles brilleront
Jetant sur moi leur regard lumineux et tendre
Enchanteresse, la distance
Evoque les grands joies qui m'attendent.

Auf einer Burg

Asleep at his look out
up there, is the old knight;
overhead go rain squalls,
through the grill roars the wood.

Beard and hair grown into one,
ruff and breast turned to stone,
for centuries he has sat
up there in his silent cell.

Outside is calm and quiet,
all have gone to the valley,
woodbirds sing, lonely,
in the empty window arches.

Below, a wedding passes
in the sunshine on the Rhine
minstrels play merrily,
and the lovely bride - weeps.

Il est là-haut, à la tour de guet
Endormi à son poste le vieux chevalier
Balayé par la bourrasque.
Dans ses grilles gronde l'écho de la forêt.

Barbe et cheveux emmêlés,
Collerette et poitrine pétrifiées
Depuis des siècles, il trône
Là-haut, dans sa cellule silencieuse.

Au-dehors tout est calme et tranquille.
Tous sont retournés vers la vallée.
Les oiseaux chantent, solitaires,
Sous les arcades des fenêtres désertes.

Dans la vallée, une noce s'avance,
Au soleil, sur le Rhin,
Les troubadours, jouent gaiement
Et la belle mariée pleure.

In der Fremde

I hear brooklets
murmur through the wood.
Amidst wood and murmur
I know not where I am.
Nightingales sing
here in the solitude,
as if wishing to tell
if fair days now past.

In the darting moonbeams
I seem to see below me
in the valley the castle
which is so far from here!

It is as if in the garden
full of roses white and red,
my beloved were waiting
who is so long since dead.

In der Fremde

J'entends les ruisselets
Murmurer dans le bois.
Au milieu du bois et des chuchotements,
Je ne sais pas où je suis.

Dans sa solitude,
Le Rossignol chante
Comme s'il voulait raconter
Les temps heureux de jadis.

A mes pieds,
La lune semble éclairer,
Dans la vallée, ce château,
Ce château si lointain.

Comme ils, dans un jardin
De roses rouges et blanches,
Ma bien-aimée m'attendait,
Ma bien-aimée, morte depuis si longtemps.

Wehmut

Sometimes I can sing
as if I were glad,
yet secretly tears well
and free my heart.

Nightingales, when, outside,
spring breezes play, let
sound their song of longing
from their dungeon's depth.

At which all hearts darken,
and everyone delights,
yet no one feels the pain,
the deep sorrow in the song.

Il m'arrive de chanter
Comme si j'étais joyeux.
Pourtant, des larmes secrètes
Jaillissent de mon coeur et le libèrent.

Les rossignols, quand la brise printannière agite l'air
Font entendre leur chant de tristesse
Des profondeurs de leu donjon.

Tous les coeurs s'assombrissent
Et s'en réjouissent à la fois.
Pourtant personne ne ressent la douleur,
La profonde tristesse de la chanson.

Zwielicht

Dusk makes to spread its wings,
the tress stir awesomely,
clouds come like heavy dreams -
what means this dusk and dread?

If you have a fawn you favour,
let her not graze alone;
hunters range the forest, bugling,
voices flit here and there.

Zwielicht

If on earth you have a friend,
do not trust him at this hour,
friendly both in look and speech,
in seeming peace he schemes for war.

What, today, goes weary down,
roses new-born on the morrow.
Much in the night goes astray -
be wary, watchful, wide-awake!

Le crépuscule étend ses ailes.
Un frisson d.effroi parcourt les arbres.
Les nuages: autant de rêves lourds.
Que signifient de crépuscule et cette angoisse?

Ne laisse pas ta biche préférée
Brouter toute seule
Les chasseurs arpentent la forêt
Et font sonner le cor.
Des voix résonnent çà et là.

Si tu as sur terre un ami
Ne lui fais pas confiance
Derrière son regard, ses paroles
Se trame à cette heure la guerre.

Ce qui s'écroule aujourd'hui
Renaît avec plus de vigueur demain.
Nombreux sont les égarements de la nuit:
Sois prudent, reste alerte. Veille.

Im Walde

Across the hill a wedding went,
I heard birds singing,
then - a flash of riders, a sounding horn,
a merry hunt!
And before I knew, all had died away,
night covers all around,
only from the hills - a forest murmur,
and deep in my heart - a shudder.

Sur la colline, une noce est passée.
J'ai entendu les oiseaux chanter,
Puis, dans un éclair, j'ai vu des cavaliers
Le cor a résonné,
Une chasse joyeuse!
Et en un clin d'oeil, tout a disparu,
La nuit enveloppe tout.
Il n'y a plus que le murmure de la forêt dans les collines
Et, au fond de mon coeur, un frisson.

Frühlingsnacht

Above the garden across the sky
I heard the birds of passage wing,
a sign that spring is in the air,
that blossom time is come.

I could shout for joy, could weep,
I feel it cannot be.
Old wonders reappear,
with the gleaming moon.

And the moon and the stars say it,
and the wood, dreaming, murmurs it,
and the nightingales sing it:
she is yours, she is yours!

Dans le ciel au-dessus du jardin,
J'ai entendu le passage des oiseaux,
Signe que le printemps est proche,
Que le temps des fleurs est revenu.

Je pourrais crier de joie, pleurer
Je crois que c'est impossible!
Le vieil émerveillement revient
Avec l'éclat de la lune.

Et la lune et les étoiles le proclament
Et le bois rêveur le murmure
Et les rossignols le chantent,
Elle est tienne, elle est tienne!

INTERVAL

RIETTES OUBLIÉES — Claude Debussy

C'est l'Extase
Il pleure dans mon coeur
l'Ombre des Arbres
Chevaux de Bois
Green } Aquarelles
Spleen }

Anne Wilkinson, soprano
Linda Brady, piano

EDERKREIS, Op. 39 — Robert Schumann

In der Fremde
Intermezzo
Waldesgespräch
Die Stille
Mondnacht
Schöne Fremde
Auf einer Burg
In der Fremde
Wehmut
Zwielicht
Im Walde
Frühlingsnacht

Beverley McGuire, soprano
Alan Fraser, piano



McGill University
Faculty of Music



Pollack concert hall
Salle de concert Pollack

Thursday, December 4, 1980 8:30 pm

McGILL SYMPHONY ORCHESTRA

Uri Mayer, conductor

Soloist: Philippe David, violin

N I

Purich, concert master
Cottrell
ppe David
Djerkic
e de Lafontaine
Langille
m Pellerin
lie Potvin
ne Roberge

N II

e Dugas, principal
e Allaire
n Djerkic
l Domingue
-France Geoffroy
Lortie
Parisotto
ana Sawka
cia Reilly

es Proulx, principal
Bacon
bis Barbeau
rimard
e Renaud

Williams, principal
Bélanger
Dallaire
el Deschenes
raser
Green
is Guay
is Malo
Renaud
lle Ship
tikeman

BASS

Proulx, principal
Pépin

a Bartlett, principal
Howes
ia Spicer

Dill
ine Ross (and English Horn)

CLARINET

Simon Cole, principal
Zaven Zakarian
Ross Edwards, bass clarinet

BASSOON

Patricia McMullen, principal
Annette Champness

ALTO SAXOPHONE SOLO

Patrick Vetter

FRENCH HORN

Elizabeth Abel, principal
Joan MacLaughlan
Linda Osatchuk
Cheryl Pellat

TRUMPET

Kirk Wilkie, principal
David Dando
Bryan Taylor

TROMBONE

Peter Sullivan, principal
Paul DesRosiers
Bob McNally, bass trombone

EUPHONIUM SOLO

Tim Booth

TUBA

Hillary Rowland

PERCUSSION

Robert Slapcoff, timpani
Paul Boivin
Pierre Dubé
Nicole Girard
Andrew Proctor

HARP

Olga Gross

CELESTA

Rolf Bertsch

Librarian: Annabelle Ship
Manager: Glenn Morrison

Assistant Conductor: Paul Boivin

ogramme

OMMAGE À VASARELY * John Rea

ÈME pour VIOLON et ORCHESTRE Ernest Chausson

Philippe David, violin

I N T E R M I S S I O N

CTURES at an EXHIBITION Modest Musorgsky

Promenade
Gnomus
Il Vicchio Castello
Promenade
Tuileries
Bydlo
Promenade
Ballet des Poussins dans leurs Coques
Samuel Goldenberg et Schmuyle
Limoges - Le Marché
Catacombe
La Cabane sur des Pattes de Poules (Baba-Yaga)
La Grande Porte de Kiew

World Première



McGill University
Faculty of Music



Pollack concert hall
Salle de concert Pollack

Thursday, December 4, 1980 8:30 pm

McGILL WIND ENSEMBLE

direction: Robert Gibson

spighi left little doubt about his intentions with this instrumental masterpiece, for wrote about his 1928 score the following:

"In *Feste Romane*, I have attempted to summon up visions and evocations of Roman fetes by means of the maximum of orchestral sonority and color."

e following notes are also his:

I. Cirenes (Games in the Circus Maximus): A threatening sky hangs over the Circus ximus; it is the people's holiday. *Hail Nero!* The iron doors are unbolted; the strains religious song and the howling of wild beasts float on the air. The crowd rises in itation. Unperturbed, the song of the martyrs develops, conquers and then is lost in e tumult.

II. The Jubilee: The pilgrims trail along the highway, praying. From the summit of unt Mario, there finally appears to ardent eyes and gasping souls the Holy City. *Rome! me!* A hymn of praise bursts forth. The churches ring out their reply.

III. The October Festival: The October festivals in the Roman *Castelli*, covered with ıes; echos of the hunt, tinkling bells and songs of love. Then in the tender evenfall, ere arises a romantic serenade.

IV. The Epiphany: The night before the Epiphany in the Piazza Navena. A characteristic ythm of trumpets dominates the frantic clamour. From time to time, above the swelling ises, float rustic motives, salterello cadences, the strains of a barrel organ from a oth and the appeal of the 'barker', the harsh song of the intoxicated and the lively *rnello*, in which is expressed the popular feeling, *We are Romans, let us Pass!*

* * * * * * * * * * *

s notes que Respighi a laissées au sujet de *Feste Romane*, oeuvre écrite en 1928, laissent ı de doute quant à ses intentions.

"Dans *Feste Romane*, j'ai tenté d'évoquer des visions de fêtes romaines en faisant le plus possible appel aux ressources de toute la palette orchestrale."

s commentaire qui suivent sont également du compositeur:

I. Cirenes (Jeux du Circus maximus): Un ciel menançant pèse sur le Circus maximus; scène évoque une fête populaire. *Vive Néron!* Les portes de fer sont ouvertes; la inte des chants religieux et les hurlements des bêtes sauvages déchirent l'air. La le se soulève, agitée. Imperturbable, le chant des martyrs s'amplifie, domine puis se d dans le tumulte.

II. Le jubilé: Les pèlerins en prière s'avancent sur la route. Du sommet du mont io apparaît enfin aux yeux ardents et aux âmes émues, la ville sainte, *Rome! Rome!* hymne de gloire jaillit et les églises y répondent par leurs carillons.

III. Festival d'octobre: Le festival d'octobre dans les châteaux romains couverts vigne; échos de chasse, carillons et chansons d'amour. Puis, dans la quiétude de la rée d'automne, s'élève une sérénade romantique.

IV. L'Epiphanie: La veille de l'Epiphanie sur la Piazza Navona. Un rythme actéristique de trompettes domine la clameur frénétique; de temps à autre, par-dessus bruits qui s'amplifient, flotten des motifs rustiques, des cadences saltarello, les intes d'un orgue de Barbarie dans un kiosque et les aboiements d'un crieur, la ison rauque de l'ivrogne et le stornello enlevé dans lequel s'expriment les sentiments ılaires: *nous sommes Romains, laissez-nous passer!*

FLUTES

M. Boily *
N. Carrier
M. Daviaul
E. Kiely
M. Moreau

OBOE

K. Divies *

BASSOON

J. Leveille

ALTO SAXOPHONE

L. Beaugrand *
G. Duquette
I. Stitt

TENOR SAXOPHONE

M. Letovsky

BARITONE SAXOPHONE

J. Lagendyk

CLARINETS

L. Banville
S. Goldman *
F. Houle
L. Myers
M. Simons
G. Trump

ALTO CLARINET

S. Bélanger

BASS CLARINET

M. Deschamps

CONTRA-ALTO CLARINET

K. Dooley-Freeman

TRUMPETS

M. Dufresne
B. McNab
J.-F. Phaneuf
C. Stewart-Patterson
B. Taylor
H. Whiting *

TROMBONES

D. Findlay
G. Frazer
R. Oliver *

TROMBONE & EUPHONIUM

T. Booth

TUBAS

G. McGillis
H. Rowland

PERCUSSION

F. Brière
N. Girard
S. Popovic
A. Proctor *

PIANOS

L. Pinkus
M. Palos

* - denotes Section Leader

programme

SYMPHONY for DRUMS and WIND ORCHESTRA — Warren Benson

Invocation
Contemplation
Declaration

Percussion Soloists:

Andrew Proctor
Nicole Girard
Robert Slapcoff
André Boulet
François Brière
Slobodan Popovic

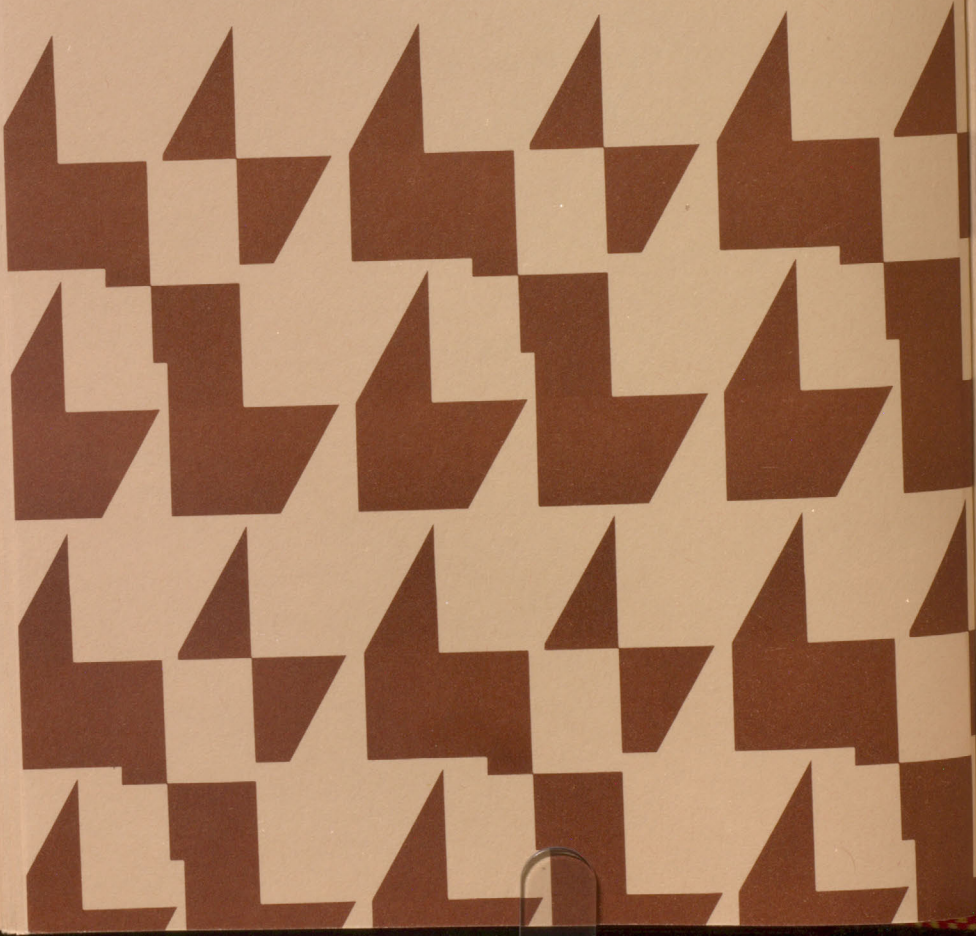
LITTLE THREEPENNY MUSIC — Kurt Weill

Overture
The Moritat of Mack the Knife
The Instead-of Song
The Ballad of the Easy Life
Polly's Song
Tango-Ballad
Cannon Song
Threepenny Finale

INTERMISSION

ROMAN FESTIVALS — Ottorino Respighi
arr. Schaefer

Games in the Circus Maximus
The Jubilee
The October Festival
The Epiphany



McGill University
Faculty of Music

STUDENT ORGANISTS and EARLY MUSIC ENSEMBLES

Friday, December 5, 1980
8:30 pm

Queen Mary Road Church,
Hampstead

ıramme

ıNCIE
ı My Ladye Nevells Booke — William Byrd (1543-1623)

AMM GOTTES, UNSCHULDIG" BWV 656 — Johann Sebastian Bach (1685-1750)

TA op. 65 no. 3 — Felix Mendelssohn (1809-1847)

Con moto maestoso
Andante tranquillo

ael Jarvis, organ, student of Keith Sadko

E N T R ' A C T E

LUDIUM in D major BuxWV 139 — Dietrich Buxtehude (c.1637-1707)

e Bouchard, organ, student of Keith Sadko

"
ısser, o freundlicher" — Heintich Schütz (1585-1672)
will den Herren loben allezeit"

ı Mayson, soprano
and Renaud, organ

ıet auf, ruft uns die Shimme" — Johann Sebastian Bach
;45

UDIUM in E minor BuxWV 143 — Dietrich Buxtehud

Harris, organ, student of Keith Sadko

McGill University
Faculty of Music



Pollack concert hall
Salle de concert Pollack

Monday, December 8, 1980 8:30 pm

McGILL EARLY MUSIC ENSEMBLES

direction: MARY CYR

assistants: EDMUND BROWNLESS
CLAIRE GUIMOND
HANK KNOX
SANDRA MANGSEN WEEKS

WHAT SHALL I DO ?

What shall I do to show how much I love her?
How many millions of sighs can suffice?
That which wins other hearts, never can move her,
Those common methods of love she'll despise.

I will love more than man e'er loved before me;
Gaze on her all the day, and melt all the night;
'Till for her own sake at last she'll implore me,
To love her less, to preserve our delight.

Since gods themselves could not ever be loving
Men must have breathing recruits for new joys;
I wish my love could be ever improving,
Though eager love, more than sorrow destroys.

In fair Aurelia's arms leave me expiring,
To be enbalm'd by the sweets of her breath;
To the last maoment I'll still be desiring;
Never had heri so glorious a death.

AN EPITHALAMIUM

Thrice happy lovers,
May you be forever free
From the tormenting Devil Jealousie;
From all the anxious cares and strife
That attend a married life.

Be to one another true,
Kind to her as she's to you;
And since the errors of the Night are past,
May he be ever constant,
She be ever chaste.

EXAUDI ME DOMINE

Exaudi me, Domine,
Quoniam begnigna est
Misericordia tua:
Secundum multitudinem
Miseriatiorum tuarum
Respice in me.
Et ne avertas faciem tuam
A puero tuo:
Quoniam tribulor,
Velociter exaudi me.

ARIA PER BASSO SOLO

Troppo sotto due stelle alme e dolcissime,
Sotto un bel crin, sotto un sembiante nobile,
Voglie celonsi, ohimè, crude ed asprissime,
E mente sol negli altrui danni immobile.

Ciò ben prov'io ch'invan sospiro e dogliomi,
Amante fatto di beltà indicibile,
Invan m'affliggo, invan di vita spoglio mi,
Che più l'inaspra ogni mio strazio orribile.

ARIA (cont'd)

Ed io più l'almo e mentre gli occhi stillano,
Col pianto l'alma, e queste man m'uccidono,
Fiamme più vive in me sempre sfavillano,
I miei pensier da lei mai si dividono.

CANTATA,"SEELE, LERNE DICH ERKENNEN"

Aria:
Seele, lerne dich erkennen!
Lauter Stückwerk ist zu nennen,
Was der Menschen Witz vermag,
Zur Vollkommenheit zu dringer,
Sind der ird'schen Klugheit
Schwingen viel zu schwach.
Seele, lerne ... (etc.)

Recitative:
Ein Vögelchen, dem noch die Glieder zu zart und weich, erhebt
um sonst sein zuttern des Gefieder, den alten gleich den höhern
Kreis der Lüfte zu zerteilen, obgleich der Wille da, denselben
nachzueilen. Nicht anders gehts allhier mit unserum Witz und Wissen.
Die nummerruhende Begier ist nach dem Höhern stets beflissen; der
angebor'ne Stoltz will auch die schwersten Sachen sich federleicht, ja,
was unmöglick fallt, sich möglich machen, da unserm Witz wie unserm Leben
von Gott doch hier ein Ziel gestellt, das nicht zu überstreven. Es kennt
die Welt nur einen Salomon, den Gottm um dessen Thron die höchste Weisheit
strahlt, die Weisesten genennet, der doch sein Schwachsein selbst bekennet.
Ach jam in dieser Zeit steigt sa Erkenntnis nicht zu seiner Völligkeit. Gott
lässt und durcu das Sterben das uns zu nichts zu machen scheint, erst alles
erben. Was dunkel war, wird dann ein heller Schein, was Stück werk erben.
Was dunkel war, wird dann ein heller Schein, was St"uck werk hiess, wird ganz,
was kindisch, männlich sein.

Aria:
So will ich dich mit Freuden küssen,/ du Herold der Vollkommenheit!
Du zeigst uns Gott in seinem Lichte / von Angesicht zu Angesichte/
und bringst uns ein vollkomm'nes Wissen / bei so vollkomm'ner Seligkeit./
So will ich dich ...(etc.)

DOVRO DUNQUE MORIRE (from Le Nuove Musiche, 1602)

Dovrò dunque morire / Pria che di nuovo io miri / Voi bramata cagion de'miei
martiri? / Mio perduto tesoro, / Non potrò dirvi, pria ch'io mora, io moro?/
O miseria inaudita, / Non poter dir a voi: moro, mia vita./
- anonymous

EILE MICH, GOTT, ZU ERRETTEN (from Kleine Geistliche Konzerte, Book I)

Eile mich, Gott, zu erretten, / Herr, mir zu helfen! / Es müssen sich schämen und
zu Schanden werder, / die nach meiner Seelen stehen, / Sie mussen zurücke kehren
und gehöhnet werden, / die mir übels wünschen. / das sie müssen wiederum zu
Schaden werden, / die da über mich schreien: Da, da; / freuen und frölich /
müssen sein in dir, / die nach dir fragen und dein Heil lieben, / immer sagen:
Hoch gelobt sei Gott! / Ich aber bin elend und arm; / Gott, eile zu mir, / denn
du bist mein Helfer und Erretter, / mein Gott, verzeuch nicht.

Cantata, NEL DOLCE DELL'OBLIO (Pensieri Notturni di Filli)

Recitative:
Nel dolce dell'oblio benchē riposi la mia Filli adorata veglia coi pensier suoi, e in quella quiete Amor non cessa mai con varie forme la sua pace turbar mentre ella dorme.

Aria:
Giacchē il sonno a lei dipinge la sembianza del suo bene, / Nella quiete nē pur finge d'abbracciar le sue catene. / (da capo).

Recitative:
Così fida ella vive al cuor che adora, e nell'ombre respira la luce di quel sol per cui sospira.

Aria:
Ha l'inganno il suo diletto sei pensier mossi d'affetto stiman ver ciò che non sanno. / Ma se poi si risveglia un tal errore il pensier ridice a noi ha l'inganno il suo dolore. / (da capo).

programme

WHAT SHALL I DO ? (from Dioclesian) — Henry Purcell (1659 - 1695)

AN EPITHALAMIUM (from Orpheus Britannicus) — Henry Purcell

EXAUDI ME, DOMINE (from Psalm 143) — Lodovico da Viadana (1564 - 1645)

Elizabeth Bolton, mezzo-soprano
Betsy MacMillan, viola da gamba
Hank Knox, harpsichord

ARIA PER BASSO SOLO — Girolamo Frescobaldi (1583 - 1643)

Jean-Pierre Couturier, baritone
Josée April, organ

CANTATA "SEELE, LERNE DICH ERKENNEN" — Georg Philip Telemann (1681 - 1767)

Darquise Bilodeau, soprano
Evelyn Kiely, baroque flute
Constance Pathy, viola da gamba
Peter Smyth, harpsichord

INTERMISSION

CONCERTO in C MAJOR FOR TWO KEYBOARD INSTRUMENTS — Antonio Soler (1729 - 1783)
Andante
Minué

Sandra Mangsen Weeks, harpsichord
Josée April, organ

EILE MICH, GOTT, ZU ERRETTEN (SWV 282) — Heinrich Schütz (1585 - 1672)

Heike Margolis, mezzo-soprano
Steven Matthews, organ

CANTATA, "NEL DOLCE DELL'OBLIO" — Georg Frideric Handel (1685 - 1759)

Marie-Claude Arpin, soprano
Pierre Lavigne, flute
Margaret Threthewey, viola da gamba
Ricky Zappone, harpsichord



McGill University
Faculty of Music



Pollack concert hall
Salle de concert Pollack

Tuesday, December 9, 1980 5:00 pm

McGILL JAZZ WORKSHOP BAND II

direction: PETER FREEMAN

ogramme

T IT TOGETHER	Jeff Steinberg
ERE IS THE LOVE	Ralph MacDonald, William Salter Arr. Alan Broadbent
RTY OLE MAN	Frank Wess
E WAY I FEEL ABOUT YOU	Carl Severinsen, Tom Newsom Arr. Tom Newsom
NKTOWN	Jeff Steinberg
E WALTZ YOU "SWANG" FOR ME	Thad Jones
FUSION	John Tatgenhorst
ESS JOHNNY	Alam Broadbent
BURNER	Sammy Nestico
IT ON	Bill Chase, Terry Richards Leonard Moss

* * * * * * * * * * *

TO SAXOPHONES

in Brown
ry Gluch

IOR SAXOPHONES

rre Perron
c Deschamps

ITONE SAXOPHONE

f Copoloff

MPETS

hael Lambert
elyn Lapointe
ther McKeown
ert Piette
emary Pond
/ Pradel

TROMBONES

Phil Cousineau
John O'Neill
Dave Findlay
Tom Allen
Tim Booth

RHYTHM

Tony Carlone, piano
Dave Findlay, piano
Rafe Aceto, electric bass
Syd Freund, guitar
Pierre Dubé, drums and vibraphone
Walter Macklin, drums and percussion



McGill University
Faculty of Music



Pollack concert hall
Salle de concert Pollack

Wedensday, December 10, 1980 1:00 pm

programme

FANFARE	Conti
CAROL MEDLEY	Conti arr. by Marcellus
Glenn Morrison, conductor	
GOLD DUST AND DIAS	Pederson
TURQUOISE and TROMBONES	Pederson
Sextet	
ACHIEVED	Haydn
Dave Lytle, conductor	
CHRISTMAS SONG	Torme and Wells
Chris Smith, conductor	
IT CAME UPON THE MIDNIGHT CLEAR	arr. by Pederson
William Bowles, ocnductor	
MARCH	C.P.E. Bach
MAZURKA	Chopin arr. by Yates
Tuba Ensemble; *Ellis Wean, conductor*	
SONATA	Spear
Quartet	
SANTA CLAUS IS COMING	arr. by Morrison
Glenn Morrison, conductor	
JINGLE BELLS	arr. by Pederson
Tim Booth, conductor	

TROMBONES

Tom Allen
Jacques Beaudoin
Timothy Booth
Martin Cloutier
Phil Cousineau
Paul DesRosiers
Dave Findlay
Victoria Foster
Greg Frazer
Sylvain Jacob
Dominique Lortie
Dave Lytle
Robert McNally
Glenn Morrison
Colin Murray
Robert Oliver
John O'Neill
Tracy Persaud
Christopher Smith
Peter Sullivan

TUBAS

William Bowles
Laurie Faughnan
Greg McGillis
Hilary Rowland

EUPHONIUMS

Timothy Booth
Robert McNally

COACHES

Trombone

Stewart Taylor

Tuba

Ellis Wean

GOOD KING WENCELAS — arr. by Pederson

Vicky Foster, conductor

O HOLY NIGHT — arr. by Pederson

Sextet

DECK THE HALLS — arr. by Pederson

Greg McGillis, conductor

ADESTE FIDELIS — arr. by Pederson

Paul DesRosiers, conductor

GOD REST YE MERRY GENTLEMEN — arr. by Pederson

Colin Murray, conductor

WE THREE KINGS — arr. by Pederson

Tom Allen, conductor

SILENT NIGHT — arr. by Pederson

Sextet

REFLECTION RAG — Joplin
arr. by Griffith

THIS CONCERT IS PRESENTED BY THE

McGILL TROMBONE AND TUBA STUDIO, DIRECTED BY TED GRIFFITH



McGill University
Faculty of Music



Pollack concert hall
Salle de concert Pollack

Wednesday, December 10, 1980

8:30 pm

McGILL FACULTY CHOIR

direction: WINSTON PURDY

assisted by: INSTRUMENTAL ENSEMBLE

Johann Sebastian Bach wrote his Magnificat to celebrate Christmas 1723, the year in which he was appointed cantor of the Thomaskirche in Leipzig. Originally written in E-flat major, it was revised and transposed into D major around 1730. It is the D major version which will be heard this evening.

The Magnificat is considered by many to be one of the greatest choral works ever written. The listener may be interested in a few "landmarks". At every moment the text is reflected in the music, for example the joyfulness of rhe opening chorus and soprano solo (no. 2); the humility of the soprano and oboe due of no. 3; the "strength of His arm" and the scattering of the proud in the double fugue of no. 7. In no. 8 Bach paints a literal picture of the mighty being hurled from their sets and the humble being exalted; and in no. 9 the two flutes show us the dropping of manna to the hungry. Reference to the Trinity abounds as well: the opening chorus is in 3/4 (triple meter was a favourite device of mediaevil composers); the first 9 movements are divided into 3 sections consisting of one chorus and two solos; no, 10 is a trio for women's voices; the Gloria consists of 3 interlocking ascending passages in similar manner to the Sanctus of the b minor Mass. The work concludes with a return to the material of the opening movement to express in musical terms the words "As it was in the beginning, is now and ever shall be..."

* * * * * * * * * * * * * * *

Johann Sebastian Bach écrivit son Magnificat en 1723, année où il fut nommé cantor à l'église Saint-Thomas de Leipzig. Composée à l'origine, en mi bémol majeur, l'oeuvre fut transposée en ré majeur vers 1730. C'est cette version que l'on entendra ce soir.

Le Magnificat de Bach passe pour l'une des plus grandes oeuvres chorales de tous les temps. Le texte se reflète à chaque instant dans la musique comme en témoignent la gaieté du choeur d'ouverture et de la partie pour soprano solo (2e mouvement), l'humilité du duo pour soprano et hautbois (3e), la "force de Son bras" et la dispersion des orgueuilleux dans la double fugue (7e). Dans le 8e mouvement, Bach dépeint littéralement le tableau des puissants dépossédés de leur trône et des humbles portés aux nues; dans le 9e, le duo de flûtes évoque la manne envoyée aux affamés dans le désert. Il y a également de nombreuses allusions à la Trinité : le choeur d'ouverture est à 3/4 (la mesure à trois temps était très prisée par les compositeurs du moyen-âge); les neuf premiers mouvements sont divisés en 3 parties, soit un choeur et deux solos; le dixième est un trio pour voix de femmes; le Gloria comporte trois passages ascendants qui s'entrecroisent à la manière du Sanctus de la Messe en si mineur. L'oeuvre se termine par une reprise du thème de l'ouverture, ce qui semble être la mise en musique de "Aujourd'hui et à jamais, dans les siècles des siècles ..... "

Chorus:	Magnificat anima mea *My soul doth magnify the Lord* *Mon âme magnifie le Seigneur*
Aria:	Et exultavit spiritus meus in Deo salutari meo *And my spirit hath rejoiced in God my Saviour* *Et mon esprit se rjouit en Dieu qui est mon Saveur*
Aria & Chorus:	Quia respexit humilitatem, ancillae suae: ecce enim ex hoc beatam me dicent omnes generationes *For He hath regarded the lowliness of His handmaiden for behold, from henceforth all generations shall call me blessed* *Parce qu'il a jeté les yeux sur la bassesse de la servante: car voici que dêsormais les générations me proclameront bienheureuse*
Aria:	Quia fecit mihi magna qui potens est, et sanctum nomen ejus *For He that is mighty hath magnified me, and holy is His name* *Parce que le Tout-Puissant a fait en moi de grande choses. Son nom est Sainte*
Duet:	Et misericordia in progenies timentibus eum *And this mercy is on them that fear Him from generation to generation* *Et sa misericorde s'entend d'âge en âge sur ceux qui le craignent*
Chorus:	Fecit potentiam in brachio suo, dispersit supervos mente cordis sui *He hath showed strength with His arm, He hath scattered the proud in the imagination of His heart* *Il a dêployé la force de son bras, Il a dispersé ceux qui avaient le coeur plein pensées orgueilleuses*
Aria:	Deposuit potentes de sede, et exaltavit humiles *He hath put down the mighty from their seats and hath exalted the humble and meek* *Il a renversé les puissants de leur trône et Il a élevé les humbles*
Aria:	Esurientes implevit bonis et divites dimisit in anes *He hath filled the hungry with good things and the rich He hath sent empty away* *Il a rassasié de biens les affamées, Il a renvoyé les riches les mains vides*
Trio:	Suscepit Israel puerum surum, recordatus misericordiae suae *He hath holpen His servant Israel, in remembrance of His mercy* *Il a secouru son serviteur Israel, Il s'est souvenu de sa misêricorde*
Chorus:	Sicut locutus est ad patres nostros, Abraham et semini ejus in secula *As He spake to our forefathers, Abraham and his seed forever* *Comme Il l'avait dit à nos pères - envers Abraham et sa postérité pour toujours*
Chorus:	Gloria Patri, et Filio, et Spiritui sancto seicut erat in pricipio, et nu et semper et in secula seculorum. Amen. *Glory be to the Father, and to the Son, and to the Holy Ghost. As it was the beginning, is now, and ever shall be. Amen.* *Gloire au Père, au Fils et au Saint-Esprit. Aujourd'hui et à jamais, dans les siècles des siècles. Amen.*

SOPRANO I

J. April
K. Brown
B. Cameron
A. Carr
E. Clenzos
C. Creighton
S. Eyton-Jones
A. Ferenc
R. Godin
S. Hlasny
M. Palmer- Rousseau
.. Parent
I. Simmons
.. Tremblay
). Vincelli
.. Yep

LTO

. Bartfai
. Bourque
. Forman
. Forté
. Godbout
. Hervieux
. Jodoin
. Lussier
. Poliseno
. Prescesky
. Schirmer
. Watson
. Zappone

ASS

. Adamkiewicz
. Arnaud
. Bacos
Beaudreau
-P Biron
di Buono
-L Cholette
Deschênes
Domitrovits
Dubeau
Giroux
Hare
Harvey
LeBlanc
Leuszler
Matthews
G. Ouellon
Rainsford
Souranis
di Tomaso
Torontour
Vadeboncour
Vrana

SOPRANO II

L. Alpin
C. Brown
L. Craig
N. di Cristofaro
H. Epstein
A. Keuchguerian
H. Lord
R. Neufeld
M. Newall
M. Orvoine
P. Place
L. Roy
E. Wong

TENOR

T. Carlone
T. Do
C. Doroschuk
J-P Dubois
F. Fauteux
S. Ferris
S. Lair
M. Lazarus
R. Lord
B. Orton
M. Ouellette
R. Pouliot
R. Silverstein
E. Sigman
J. Tessier
C. Watkins

Manager/Librarian: T. Rainsford
Rehearsal Accompanist: A. Denoncourt

INSTRUMENTAL ENSEMBLE

Violins

Sylvie Allaire
Michel Somingue
Sophie Dugas
Marie-France Geoffroy
Jacques Girouard
Elise Lortie
Marco Parisotto
Nathalie Potvin
Roxalana Sawaka
Rene Vachon

Violas

François Barbeau
Sylvie Renaud
Jean Grimard

Celli

Hélène Renaud
François Malo
Pierre Pépin

Flutes

Cynthia Bartlett
Heather Howes

Oboes

Brett Dill
Marie-Line Ross

Trumpets

David Dando
Jean-François Phaneuf
Kirke Wilkie

Timpani

Robert Slapcoff

programme

GLORIA PATRI — Palestrina
AVE VERUM CORPUS — Byrd
HODIE CHRISTUS NATUS EST — Sweelinck

THREE SHAKESPEARE SONGS — Vaughan Williams

Full Fathom Five (The Tempest)
The Cloud Capped Towers (The Tempest)
Over Hill, Over Dale (A Midsummer Night's Dream)

TROIS CHANSONS — Ravel

Nicolette
Trois beaux oiseaux du Paradis
Ronde

Kathleen Broderick, soprano

QUEM PASTORES — Vaughan Williams (arr.)
COVENTRY CAROL — Shaw (arr.)
DING-DONG! MERRILY ON HIGH — Wood (arr.)

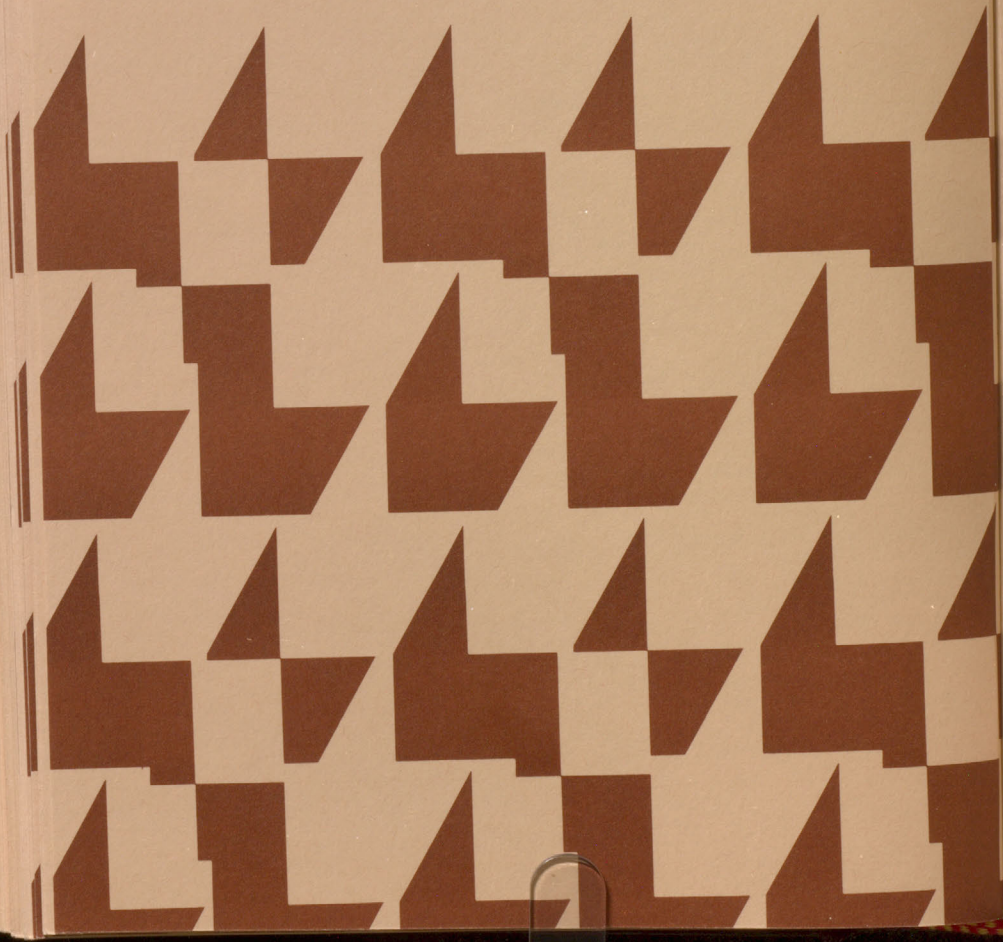
Madeleine Palmer-Rousseau, soprano

INTERMISSION

MAGNIFICAT in D — J.S. Bach

Chorus: Magnificat anima mea
Aria, Soprano II: Et exultavit
Aria, Soprano II: Quia respexit
Chorus: Omnes generationes
Aria, Bass: Quia fecit mihi magna
Duet, Alto and Tenor: Et misericordia
Chorus: Fecit potentiam
Aria, Tenor: Deposuit potentes
Aria, Alto: Esurientes
Trio: Suscepit Israel
Chorus: Sicut locutus est
Chorus: Gloria patri

Darquise Bilodeau, soprano I
Kathleen Broderick, soprano II
Maria Popescu, alto
Robert MacLaren, tenor
Jean-Michel Sereni, bass



McGill University

MOUNT ROYAL BRASS QUINTET

and FRIENDS

JAMES THOMPSON, trumpet
ROBERT GIBSON, trumpet
NONA GAINSFORTH, french horn
RICHARD LAWTON, trombone
ELLIS WEAN, tuba

Thursday, December 11, 1980
8:30 pm
Redpath Hall

FRIENDS

TRUMPETS

Barbara Maxedon
Kirk Wilkie
David Dando
Heather Whiting
Jean-François Phaneuf
Christian Stewart-Patterson
Manon Dufresne
Bruce McNab
Lucie Wilcott
Danny Lesage
Reynold Hebert
Ian Hogg
Tony Pradel
James Cunningham
Charles Ellison

TUBAS

Hillary Rowland
Greg McGillis
Laurie Faughan

FRENCH HORNS

Jean Goudreault
Elizabeth Abel
Linda Osatchuk
Joan MacLaughlan
Bev Loney
Cheryl Pellat
Nancy Atkins

TROMBONES

Ted Griffith
Stewart Taylor
Glenn Morrison
Peter Sullivan
Robert McNally
Robert Oliver
David Findlay
Greg Frazer
Tim Booth
Paul DeRosiers
Tom Allen
Rene Despar
John O'Neill
Phil Cousineau
Colin Murray

programme

QUINTET — Alexander Alabieu (1787 - 1851)

Adagio
Allegro Vivace
Adagio

PSALM FANTASIA — Johann Pachelbel (1653 - 1706) arr. M. Jones

SONATINE — Eugene Bozza

Allegro vivo
Andante ma non troppo
Allegro vivo
Largo/Allegro

CONTRANPUNCTUS IX (from "Art of the Fugue") — J.S. Bach arr. J. Glasel

I N T E R M I S S I O N

CANZONA PER SONARE # 3 — Giovanni Gabrieli (1557 - 1612) arr. King

CANZON SEPTIMI TONI NO. 2 — Giovanni Gabrieli arr. King

CANZONA PER SONARE #4 — Giovanni Gabrieli arr. King

TOCCATA "ATHALANTA" — Aurelio Bonelli (c. 1600) arr. King

PAVANE "DIE SCHLACHT" — Tilman Susato (c. 1561) arr. Griffith

SPEM IN ALIUM NUNQUAM HABUI * — Thomas Tallis (1505 - 1585)

* Canadian Première

McGill University
Faculty of Music



Pollack concert hall
Salle de concert Pollack

Friday, December 12, 1980 8:30 pm

McGILL CHAMBER PLAYERS

Uri Mayer, conductor

Gerald Danovitch, solo saxophone
Thomas Williams, violin
Eva Svensson, violin
Tina Williams, cello
Michael Leiter, double bass
Tim Hutchins, flute
Cindy Shuter, flute
Margaret Morse, oboe
Emilio Iacurto, clarinet
Tom Talamantes, clarinet
Richard Hoenich, bassoon
Jean Gaudreault, french horn
James Thompson, trumpet
Robert Gibson, trumpet
Richard Lawton, trombone
Eugene Plawutsky, piano
Gregory Law, timpani
Robert Slapcoff, percussion

programme

L'HISTOIRE du SOLDAT: SUITE (1918) — Igor Stravinsky (1882 - 1971)

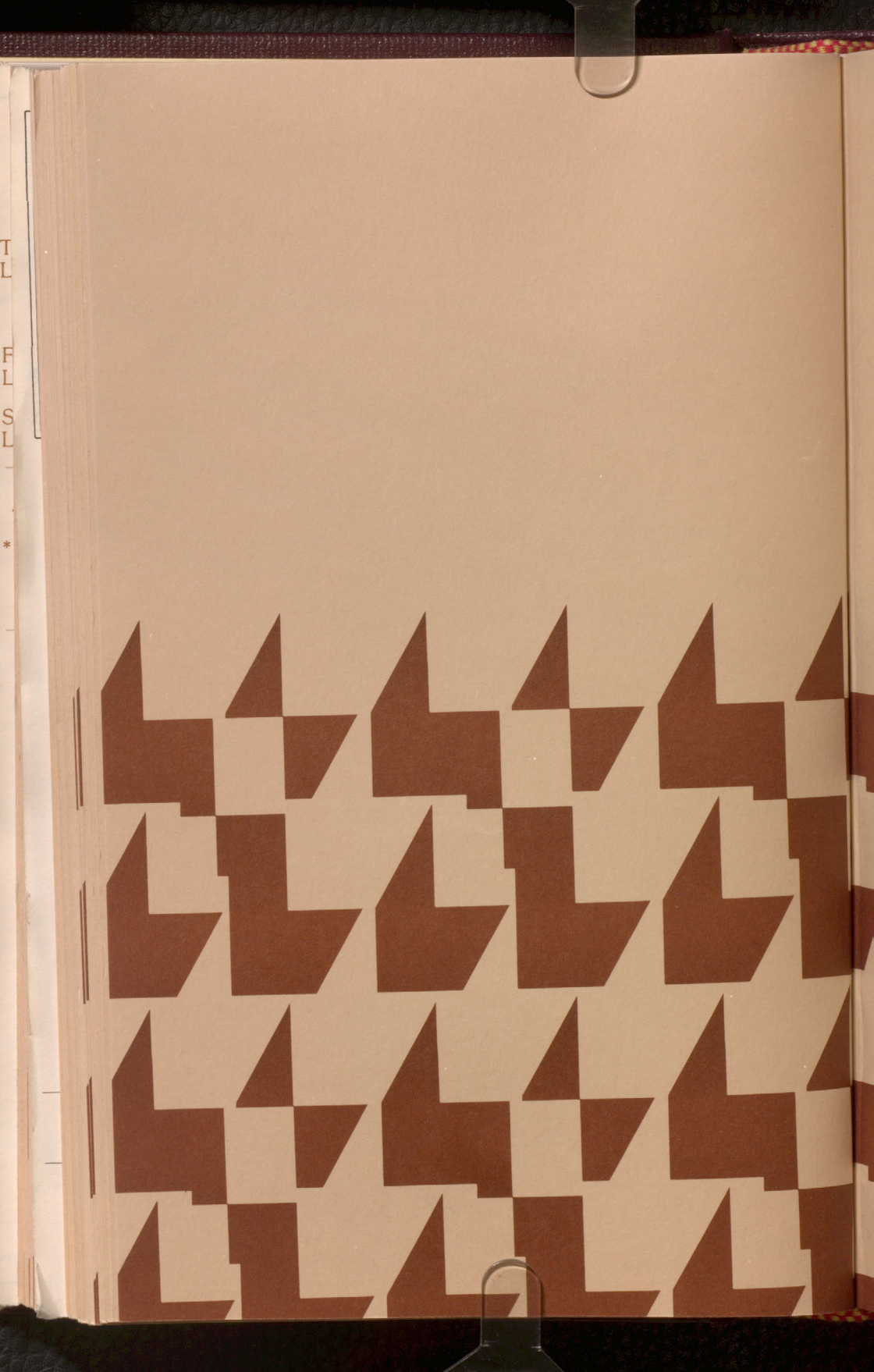
- Marche du Soldat
- Musique de la Première Scène
- Musique de la Deuxième Scène
- Marche Royal
- Petit Concert
- Trois Dances
  - Tango
  - Waltz
  - Ragtime
- Danse dy Diable
- Chorale
- Marche Triomphe du Diable

i n t e r m i s s i o n

SINFONIA da CAMERA (1965) — Pierre Max Dubois (b. 1930)

- Entré
- Gigue
- Variations

LA CREATION du MONDE (1923) — Darius Milhaud (1892 - 1974)



McGill University
Faculty of Music



Pollack concert hall
Salle de concert Pollack

Sunday, December 14, 1980 2:30 pm

SUZUKI VIOLIN DEMONSTRATION

under the direction of: Dr. Alfred Garson
Dragan Djerkic
Mary-Ruth Gehr
Guy Jeannotte
Suzanne Jeannotte
Eric Madsen
Mary McLaughlin

ogramme

E-TWINKLE PUPILS

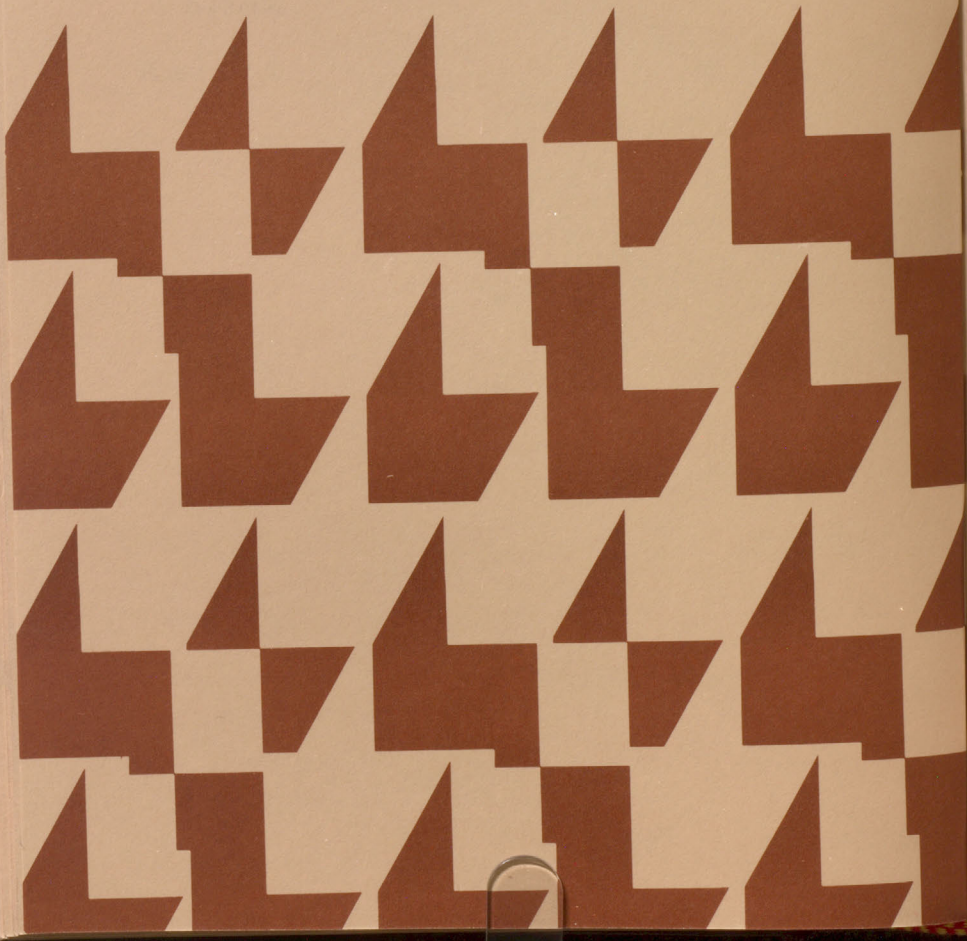
ow Movement from CONCERTO in A MINOR	Vivaldi
rst Movement from CONCERTO in A MINOR	Vivaldi
MORESQUE	Dvorak
NUET	J.S. Bach
VOTTE from "Mignon"	Thomas
E TWO GRENADIERS	Schumann
SETTE	J.S. Bach
VOTTE	Gossec
NUET NO. 1	J.S. Bach

INTERMISSION

CHESTRA, directed by Guy Jeannotte

RPETUAL MOTION	Suzuki
LEGRO	Suzuki
COME LITTLE CHILDREN	Folksong
TELL AUNT RHODY	Folksong
GHTLY ROW	Folksong
CIATIONS and THEME on "TWINKLE, NKLE LITTLE STAR"	Suzuki

ompanist: Mrs. H. Sayeki



McGill University
Faculty of Music

S C O T T B R A D F O R D , organ

Sunday, December 14, 1980
3:30 pm

St. Joseph's Oratory,
Montreal.

>rogramme

PRELUDE and FUGUE in A MAJOR (BWV 536)	J.S. Bach (1685-1750)
NOEL VI SUR LES JEUX D'ANCHES	Daquin (1694-1772)
NOEL XI EN RECIT EN TAILLE	Daquin
PRELUDE and FUGUE in B MAJOR	Dupré (1886-1971)
A NATIVITE	Langlais (b. 1907)
DIEU PARMI NOUS (La Nativité du Seigneur)	Messiaen (b. 1908)

McGill University
Faculty of Music



Pollack concert hall
Salle de concert Pollack

Monday, December 15, 1980 8:30 pm

JAZZ IMPROVISATION CLASSES

direction: ARMAS MAISTE

programme

240-313A

THE MAZE — Herbie Hancock
WEIRD BLUES — Armas Maiste

Paul Boivin, flute
David McGinn, trumpet
André Bélanger, alto sax
Pierre Perron, tenor sax
Christopher Smith, bass trombone
Nick DiTomaso, electric guitar
Jacinthe Harbec, piano
Denis Labrosse, bass
Pierre Dubé, drums

240-413A

EIGHTY-ONE — Herbie Hancock
TBA

Luc Beuagrand, soprano sax
Gilbert Duquette, alto sax
Richard Karmel, tenor sax
James Gelfand, piano
Bob van Nus, bass
Jeff Wolpert, drums

LUC BEAUGRAND TRIO
TBA

240-213A

BACK HOME BLUES — Charlie Parker
GROOVIN' HIGH — Miles Davis

Guy Delisle, flute
Anthony Pradel, trumpet
Lynn Brown, alto sax
Jacques Cossette, electric guitar
Eric Sigman, piano
Claude Proulx, bass
François Briere, drums

INTERMISSION

240-213A

BLUES FOR ALICE — Charlie Parker
FOUR — Miles Davis

Pierre Louis Coallier, flute
Henry Gluck, alto sax
Paul DesRosiers, trombone
Richard Auclair, electric guitar
Tony Carlone, piano
Alain Gagnon, bass
Michel Alti, drums

240-213A

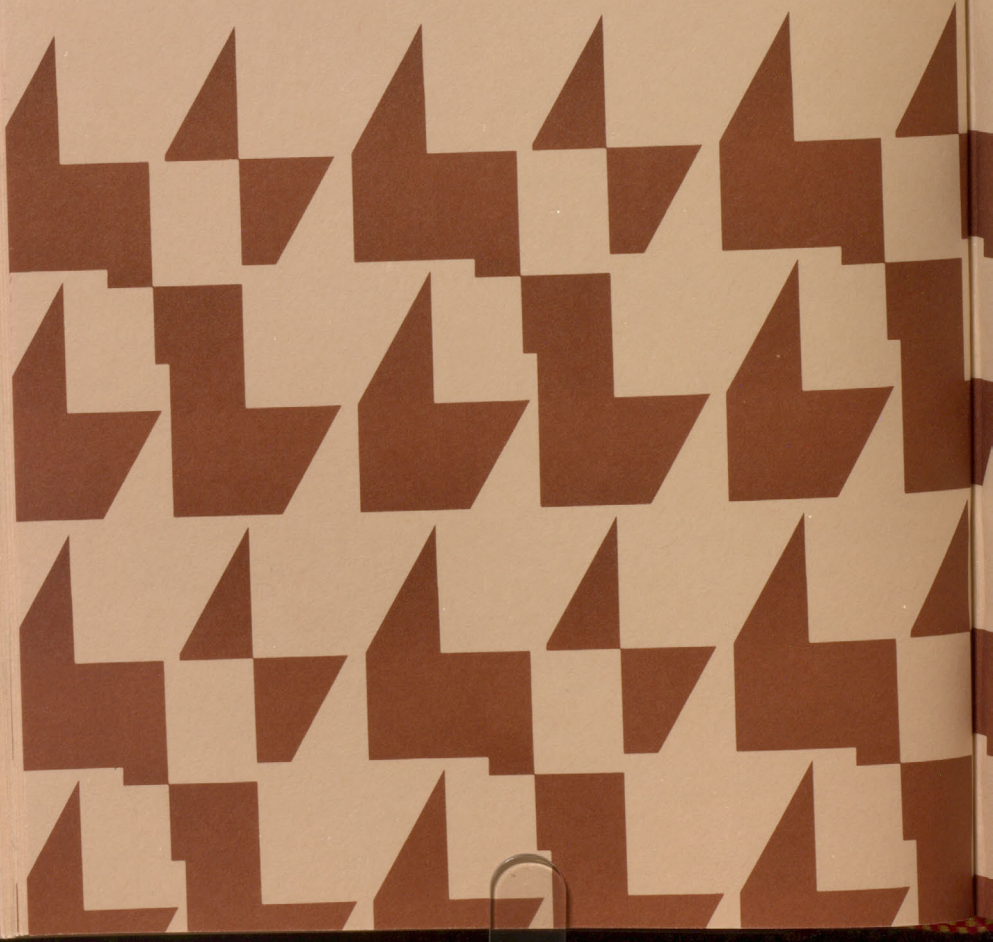
JORDU — Clifford Brown
SI SI — Charlie Parker

Martin Daviault, flute
Ingrid Stitt, alto sax
Martin Cloutier, trombone
James Mauldin, electric guitar
Charles Guerin, piano
Simon Dupire, bass
Michel Ratte, drums

240-313A

SID'S HEAD — Miles Davis
JOY SPRING — Clifford Brown

Glenda Balkan, voice
Marc Deschamps, alto sax
Patrick Vetter, alto sax
Andrew Horka, tenor sax
Thomas Allen, bass trombone
Jacques Bergeron, electric guitar
Gabrielle Bauer, piano
Lynn Lauzon, piano
Glenn Morrison, bass
Rejean Godbout, drums



McGill University
Faculty of Music



Pollack concert hall
Salle de concert Pollack

Tuesday, December 16, 1980 12:45 pm

DEVONSHIRE SCHOOL
DEMONSTRATION CONCERT

programme

JINGLE, JINGLE	Baldwin arr. H. Blom
SANTA'S COMING	Surer arr. H. Blom

Grade 1
direction: Henriette Blom
accompanied by: Cynthia Hawkins, piano

OVER IN THE MEADOW	Traditional arr. M. Brayne
BELLS IN THE STEEPLE	Kodaly arr. M. Brayne

Grade 2
direction: Marilyn Brayne
accompanied by: Eric Lussier, piano

CAROL OF THE DRUM	Davis arr. M.J. Puiu
DECK THE HALLS	Old Welsh Carol arr. M.J. Puiu

Grade 3
direction: Mary Jane Puiu
accompanied by: Eric Lussier, piano

THE VIRGIN MARY — Spiritual
arr. M.J. Puiu

CALYPSO NOEL — Krunnfusz
arr. M.J. Puiu

Grade 4
direction: Mary Jane Puiu
accompanied by: Eric Lussier, piano
Garry Antonio, guitar
Rejean Godbout, drums

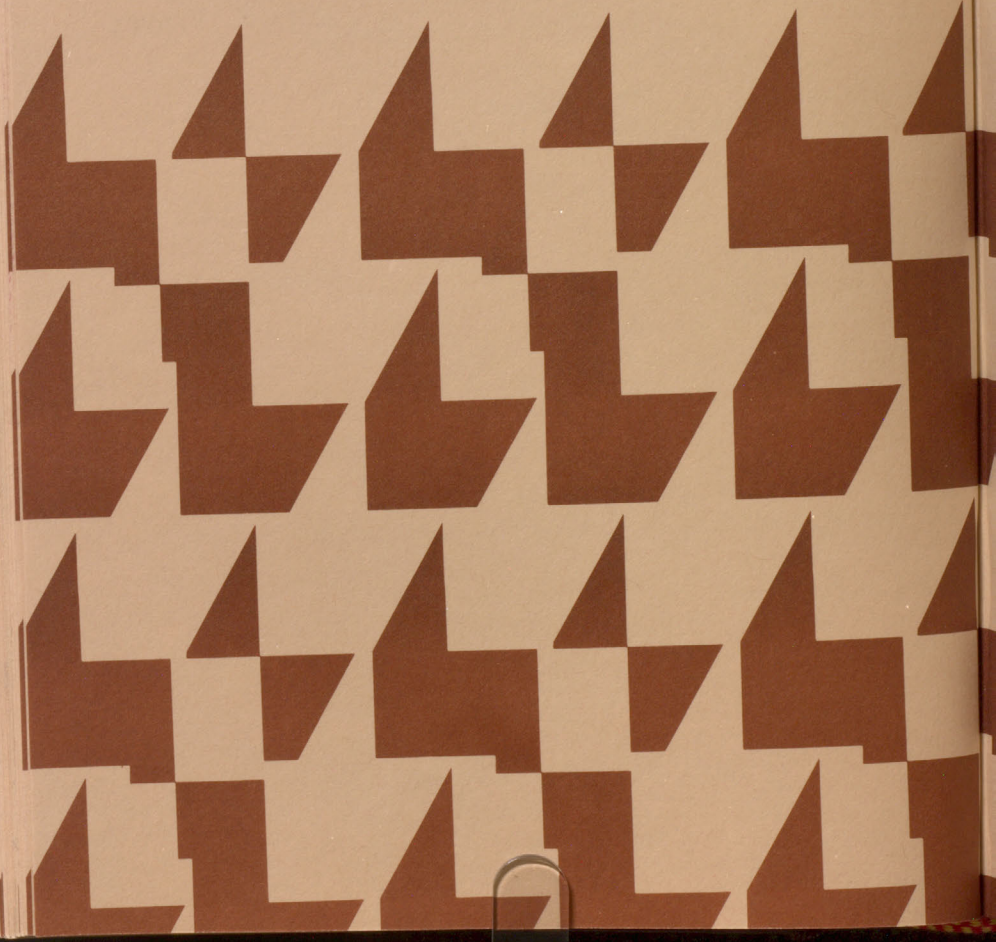
JOY IS LIKE THE RAIN — Winter
arr. M. Brayne

JAMAICA FAREWELL — Traditional
arr. M. Brayne

Grade 5/6
direction: Marilyn Brayne
accompanied by: Eric Lussier, piano

JINGLE BELLS FANTASY — Eisman
Introduction
Jingle Bells Calypso
Jingle Bells à la Russe
Jingle Bells Cha Cha Cha

Grade 6
direction: Cynthia Hawkins
accompanied by: Henriette Blom, piano



McGill University
Faculty of Music



Pollack concert hall
Salle de concert Pollack

Wednesday 17 December 1980, 8:30 pm

CONCERT DE MUSIQUE BAROQUE

Claire Guimond, flûte baroque

avec le concours de

Hank Knox, clavecin
Betsy MacMillan, viole de gambe
Chantal Remillard, violon baroque
Claire Tremblay, hautbois baroque
Edmund Brownless, ténor

Programme

IIième SONATE — Joseph Bodin de Boismortier
POUR CLAVECIN ET FLUTE TRAVERSIERE

Gayement
Gracieusement
Gayement

SONATE METODIQUE en la majeur — Georg Philipp Telemann

Adagio
Vivace
Cortesemente
Vivace

SONATE EN TRIO — Johann Sebastian Bach
POUR FLUTE ET VIOLON en sol majeur

Largo
Vivace
Adagio
Presto

Pause

CONCERT ROYAL No.1 — François Couperin

Prélude
Allemande
Sarabande
Gavotte
Gigue

CANTATE No.189 — Johann Sebastian Bach
"Meine Seele rühmt und preist"
POUR FLUTE, HAUTBOIS, VIOLON,
TENOR ET BASSE CONTINUE



McGill University

Faculty of Music
Strathcona Music Building

RECITAL ROOM C-209
Monday, October 29, 1980
4:00 pm

VOICE RECITAL

Rejoice Greatly (Messiah) — Handel
Notrea Amour — Fauré

Hélène Marchand, soprano
Marc André La Mironde, piano

Du bist die Ruh — Schubert
Se vuol ballare (Marriage of Figaro) — Mozart

Owen Duggan, baritone
Marc André La Mironde, piano

Spleen — Fauré
Fantôches — Debussy
Prison — Fauré

Denise Poray-Wybranowski, soprano
Robert Silverman, piano

Bedeckt mir mit Blumen — Wolf
L'air de Therèse — Poulenc
(Les Manelles de Therèse)

Marie Pothier, soprano
Michael McMahon, piano

L'invitation au voyage — Duparc
Meine Liebe is grün — Brahms

Anne Wilkinson, soprano
Linda Brady, piano

McGill University

Faculty of Music
Strathcona Music Building

RECITAL ROOM C-209
Wednesday, October 29, 1980
8:30pm

SANDRA MANGSEN WEEKS

' LADY NEVELL'S GROUND — William Byrd (1543-1623)

T-CE MARS — Jan Pieterszoon Sweelinck (1562-1621)

CCATA III — Johann Jakob Froberger (1616-1667)

ITE IN C — Johann Jakob Froberger (1616-1667)

Allemande
Gigue
Courante
Sarabande

TITA V — Johann Sebastian Bach (1685-1750)

Praeambulum
Allemande
Courante
Sarabande
Tempo di Minuetto
Passepied
Gigue

McGill University

Faculty of Music
Strathcona Music Building

RECITAL ROOM C-209

JAZZ IMPROVISATION CLASSES

direction: ARMAS MAISTE

240-213A

SATIN DOLL — D. Ellington

AIR CONDITIONING — C. Parker

Guy Delisle, flute
Anthony Pradel, trumpet
Lynn Brown, alto sax
Jacques Cossete, electric guitar
Eric Sigman, piano
Claude Proulx, bass
François Briere, drums

240-413A

IRIS — W. Shorter

JOSHUA — V. Feldman

Luc Beaugrand, soprano sax
Gilbert Duquette, alto sax
Richard Karmel, tenor sax
James Gelfand, piano
Bob van Nus, bass
Jeff Wolpert, drums

240-213A

K.C. BLUES — C. Parker

TUNE UP — M. Davis

Pierre Louis Coallier, flute
Henry Gluck, alto sax
Paul DesRosiers, trombone
Richard Auclair, electric guitar
Tony Carlone, piano
Alain Gagnon, bass
Michel Alati, drums

240-313A

STRAIGHT, NO CHASER — T. Monk
A LITTLE TASTE — V. Adderley

Paul Boivin, flute
David McGinn, trumpet
André Bélanger, alto sax
Pierre Perron, tenor sax
Christopher Smith, bass trombone
Nick DiTomaso, electric guitar
Jacinthe Harbec, piano
Denis Labrosse, bass
Pierre Dubé

240-213A

SANDU — C. Brown
SCRAPPLE FROM THE APPLE — C. Parker

Martin Daviault, flute
Ingrid Stitt, alto sax
Martin Cloutier, trombone
James Mauldin, electric guitar
Charles Guerin, piano
Simon Dupire, bass
Michel Ratte, drums

240-313A

BLUE FUNK — N. Adderley
SUSPENDED SENTENCE — W. Shorter

Glenda Balkan, voice
Marc Deschamps, alto sax
Patrick Vetter, alto sax
Andrew Horka, tenor sax
Thomas Allen, bass trombone
Jacques Bergeron, electric guitar
Gabrielle Baver, piano
Lynn Lauzon, piano
Glenn Morrison, bass
Rejean Godbout, drums

McGill University

Faculty of Music
Strathcona Music Building

RECITAL ROOM C-209
Monday November 10, 1980
4:00 pm

VOICE RECITAL

students of Jo-Anne Bentley, Betty Doroschuk, Jan Simons

DEH VIENI NON TARDAR — W.A. Mozart
ADIEU — G. Fauré
O LIEBLICHE WANGEN — J. Brahms

Janis Clarke, soprano
Sylvie Piché

BATTI, BATTI (Don Giovanni) — W.A. Mozart
Récit: IF I GIVE THEE HONOUR DUE — G.F. Handel
Aria: LET US WANDER NOT UNSEEN (L'Allegro) — G.F. Handel

Rosemary Melville, soprano
Martin Handen, piano

DANS UN BOIS SOLITAIRE — W.A. Mozart
ABENDEMPFINDUNG — W.A. Mozart
AN CHLOE — W.A. Mozart

Marie-Claude Arpin, soprano
Martha Hervieux, piano

McGill University

Faculty of Music
Strathcona Music Building

RECITAL ROOM C-209
Monday, November 10, 1980
8:30 pm

O C T A V I O L A F O U R C A D E , guitar

PRELUDE NO. IV	Heitor Villa-Lobos (1881 - 1959)
PRELUDE NO. V	Heitor Villa-Lobos
VALSA-CHÔRO	Heitor Villa-Lobos
ETUDE NO. I	Carmargo Guarnieri (b. 1907)
SERESTEIRO	Francisco Mignone (b. 1897)
ETUDE NO. XI	Heitor Villa-Lobos
ETUDE NO. V	Heitor Villa-Lobos
ETUDE NO. VII	Heitor Villa-Lobos

* * * * * * * * * * * *

CONCERTO POUR GUITARE ET PETIT ORCHESTRE — Heitor Villa-Lobos

(Reduction for guitar and piano)

Allegro

Andantino

Cadenza

Allegro

Piano: Suzanne Beaugrand

McGill University

Faculty of Music
Strathcona Music Building

RECITAL ROOM C-209
Friday, November 14, 1980
4:00 pm

R I C K Y Z A P P O N E , harpsichord

J O S É E A P R I L , harpsichord

students of Sandra Mangsen Weeks

SUITE en fa majeur — Louis Couperin (1626 - 1661)

Prélude
Allemande
Courante
Sarabande
Chaconne
Gigue
Tombeau de M de Blancrocher

Ricky Zappone, harpsichord

CANTATA "Nel dolce dee'oblio" — Georg Friedrich Handel (1685 - 1759)

Recitative
Aria (da capo)
Recitative
Aria (da capo)

Marie-Claude Arpin, soprano
Pierre Louis Coallier, flute
Margaret Threthewey, viola da gamba
Ricky Zappone, harpsichord

* * * * * * * * * * * * *

PRELUDE AND FUGUE in B^b major (WTC I) — Johann Sebastian Bach (1685 - 1750)

PIÈCES DE TROISIÈME ORDRE — François Couperin (1668 - 1733)

La Ténébreuse (Allemande)
Seconde Courante
La Lugubre (Sarabande)
La Favorite
La Lutine

Josée April, harpsichord

McGill University

Faculty of Music
Strathcona Music Building

RECITAL ROOM C-209
Tuesday, November 18, 1980
8:30 pm

L O I S C R A I G , piano

student of Elizabeth Dawson

PARTITA NO. 1 in B^b — J.S. Bach

Prélude
Allemande
Courante
Sarabande
Menuet I, II
Gigue

SONATA in C MAJOR, op. 53 — L. van Beethoven

Allegro con brio
Introduzione, Rondo

PRELUDES, op. 32 — S. Rachmaninoff

No. 8, 10, 12

McGill University

Faculty of Music
Strathcona Music Building

RECITAL ROOM C-209
Friday, November 21, 1980
8:30 pm

D O N N A D O K Y U N G K O H , piano
student of Ljerka Wollmarker-Blume

ITALIAN CONCERTO in F, S971	J.S. Bach
32 VARIATIONS in c minor	L. van Beethoven
BALLADE in g minor	F. Chopin
TOCCATA, op. 11	S. Prokofiev

McGill University

Faculty of Music
Strathcona Music Building

RECITAL ROOM C-209

VOICE RECITAL

students of J. Bentley, B. Doroschuck, M. Kalil, W. Purdy

Per la gloria d'adorarvi — G. Bononcini
Vedrai carino (Don Giovanni) — W.A. Mozart

Kate Brown, soprano
Nan Betchon, piano

Die Lotosblume — R. Schumann
Mondnacht — R. Schumann
Ah! non credi musiarti — V. Bellini

Francine Labelle, soprano
Marie-André Lamironde, piano

Automne — G. Fauré
Wenn du nurzuweilen lachelst — J. Brahms
Divinitées du Styx — H. Gluck

Susan Wise, soprano
Ludwig Semerjian, piano

Widmung — R. Schumann
Caro Nome (Rigoletto) — G. Verdi

Wendy Hamel, soprano
Michael McMahon, piano

La Courte Paille — F. Poulenc
Le Sommeil
Quelle Aventure!
La Reine de coeur
Ba, Be, Bi, Bo, Bu
Les Anges musiciens
Le Carafon
Lune d'Avril

Lyne Cormier, soprano
Joanne Lefebvre, piano

Garymed	F. Schubert
Erster Verlust	F. Schubert
Rastlose Liebe	F. Schubert

Carolyn Sinclair, soprano
Brian Orton, piano

The McGill Conservatory of Music

Tuesday, November 25, 1980
7:30 pm

McGill University
5 Sherbrooke Street West,
Montreal, PQ, H3A 1E3

PIANO and GUITAR RECITAL from the classes of
Gary Antonio, Douglas Dahlgren, Dagmar Rydlo,
Merlin Thompson

2 ETUDES	K. Slavicky
Kimi Fukuoka, piano	
3-PART INVENTION in A major no.12	J.S. Bach
3-PART INVENTION in b minor no.15	J.S. Bach
Claudette Gauvin-Dyda, piano	
SONATA in c minor, op. 10 no. 1	L. van Beethoven
1st movement	
Colette Fijalkowski, piano	
ESTUDIO	D. Aguado
PAVANAGLIA and CANARIO	C. Calvi
PRELUDE	G. Handel
STUDY NO. 11	J. Sagreras
John Lisi, guitar	
PRELUDE and FUGUE in a minor	J.S. Bach
Can Agbaba, piano	
MAZURKA	F. Chopin
Rena Berger, piano	
SLAVONIC DANCE in A^b major	A. Dvorak
op. 72 no. 16	
Elva Jackson, piano	
Constance Leigh, piano	

McGill University

Faculty of Music
Strathcona Music Building

RECITAL ROOM C-209
Wednesday, November 26, 1980
8:30 pm

PIANO RECITAL

students of Tom Plaunt

IMPROMPTU op. 90 no. 1 — Schubert

Jacques Giroux

IMPROMPTU op. 142 no 1 & 2 — Schubert

Michelle Gagné

INTERMEZZO/INTERMEZZO/BALLADE from op. 118 — Brahms

Jean Luc Cholette

DANSEUSE de DELPHES from Preludes Book 1 — Debussy

Tom Rainsford

VOILES from Preludes, Book 1 — Debussy

Manon Bouchard

CE QU'A VU LE VENT d'OUEST from Preludes, Book 1 — Debussy

Margaret Stubington

THREE ROMANCES, op. 94 — Schumann
Nicht schnell/Einfach, innig/
Nicht schnell

Cynthia Bartlett, flute
Ruth Neufeld, piano

THREE PRELUDES — Gershwin
Allegro/Andante/Allegro

Robert McAlear

McGill University

Faculty of Music
Strathcona Music Building

RECITAL ROOM C-209
jeudi, 27 novembre
16h00

L'ENSEMBLE de MUSIQUE CONTEMPORAINE
sous la direction d' Eugene Plawutsky

Michel Basque, guitar
Philip Coiteux, guitar
Greg Prest, guitar

BAGATELLE NO. 1	William Walton
DREI TENTOS	Hans-Werner Henze
THEME and VARIATIONS	Lennox Berkley
NOTTURNO on a THEME of JOHN DOWLAND	Benjamin Britten
MUSIC for THREE GUITARS	Reginald Smith Brindle

Le prochain concert de l'ensemble sera le mardi 2 décembre à 1600 heures dans la salle C-209. Oeuvres de Weinzweig, Martinu, Britten et Copland.

McGill University

Faculty of Music
Strathcona Music Building

RECITAL ROOM C-209
Thursday, November 27, 1980
8:00 pm

D I A N E O L I V E R , piano

student of Elizabeth Dawson

SONATA Op.81a (Les Adieux) — Beethoven

The Farewell
The Absence
The Return

SONATA in A major, K.208 — Scarlatti
SONATA in D major, K.96

CAPRICCIO Op.76 No.2 — Brahms
INTERMEZZO Op.76 No.6
CAPRICCIO Op.76 No.5

PRELUDES Op.38 — Kabalevsky

No.21 Festivamente
No. 3 Vivace leggiero
No.16 Allegro tenebroso

McGill University

Faculty of Music
Strathcona Music Building

RECITAL ROOM C-209
Friday, November 28th
1980.

S Y D N E Y V R A N A , guitar

student of Antonin Bartos

MELANCHOLY GALLIARD ALLEMANDE "My Lady Hunsdons Puffe"	John Dowland
GALLIARD	Peter Philips
ARIA CON VARIAZIONI	Girolamo Frescobaldi
CHACONNE in d minor	J.S.Bach

i n t e r m i s s i o n

ESTUDIO No.19 en Si^{b}	Fernando Sor
ESTUDIO BRILLANTE DE ALLARD GRAN JOTA ARAGONESA	Francisco Tarrega
SEVILLA	Isaac Albeniz
CAPRICHO DIABOLICO "Hommage à Paganini"	Mario Castelnuovo-Tedesco
SONATINA Op.15	Lennox Berkeley

McGill University

Faculty of Music
Strathcona Music Building

RECITAL ROOM C-209
Monday, December 1, 1980
4:00 pm

P I A N O R E C I T A L

students of Tom Plaunt

EINTRITT/ABSCHIED — Schumann
from "Waldszenen" op. 82

Manon Bouchard

AUFSCHWUNG — Schumann
from "Fantasiestücke" op. 12

Jacques Giroux

AGITATO — Brahms
from "Zwei Rhapsodien" op. 79

Margaret Stubinton

MOLTO PASSIONATA, ma non troppo allegro — Brahms
from "Zwei Rhapsodien" op. 79

Ruth Neufeld

CARNAVAL — Schumann

Richard Solomon

Rose, Meer und Sowne — Robert Schumann
Die Lotosblume — Robert Schumann
Die Beiden Grenadiere — Robert Schumann

Jean-Michel Sereni, baritone
Monique LeBlanc, piano

Abendempfindung — Wolfgang Amadeus Mozart
Vergebliches Staendchen — Johannes Brahms

Beverley McGuire, soprano
Alan Fraser, piano

McGill University

Faculty of Music
Strathcona Music Building

RECITAL ROOM C-209
Tuesday, October 21, 1980
8:30 pm

SONG INTERPRETATION CLASS

direction: Tom Plaunt and Jan Simons

C'est l'extase	Claude Debussy
Meine Liebe ist gruen	Johannes Brahms
L'invitation au voyage	Henri DuParc

Anne Wilkinson, soprano
Linda Brady, piano

Sleep now	Samuel Barber
Sure on this shining night	Samuel Barber
En prière	Gabriel Fauré

Liz Norman, soprano
Suzanne Beauregard, piano

En Sourdine	Gabriel Fauré
Mandoline	Gabriel Fauré

Jean-Pierre Couturier, baritone
Andrea Carr, piano

Liebestreu	Johannes Brahms
Von Ewiger Liebe	Johannes Brahms

Heike Margolis, soprano
Lois Craig, piano

INTERMISSION

Elfenlied	Hugo Wolf
Das Verlassene Maegdlen	Hugo Wolf
Notre Amour	Gabriel Fauré

Darquise Bilodeau, soprano
Anne-Marie Denoncourt, piano

over/verso

McGill University

Faculty of Music
Conservatory of Music

RECITAL HALL

CONCERTS

1980/1981

McGill University

Faculty of Music
Strathcona Music Building

RECITAL ROOM C-209

Monday, December 1, 1980
8:30 pm

C Y N T H I A B A R T L E T T , flute

student of Tim Hutchins

Assisted by: Olga Gross, piano
Peter Purich, violin
Chris Best, cello
Hank Knox, harpsichord

TRIO SONATA from "The Musical Offering" J.S. Bach

Largo
Allegro
Andante
Allegro

SONATA "UNDINE" op. 167 Reinecke

Allegro
Allegretto vivace
Andante tranquillo
Allegro molto

i n t e r m i s s i o n

MORCEAU du CONCOURS Fauré
PIECE en FORME d'un HABANERA Ravel

SONATA FOR FLUTE and PIANO Hindemith

Heiter bewegt
Sehr langsam
Sehr lebhaft
Marsch

McGill University

Faculty of Music
Strathcona Music Building

RECITAL ROOM C-209
Wednesday, December 3, 1980
8:30 pm

O R P H E U S J A Z Z E N S E M B L E

direction: Armas Maiste

Glenda Balkan, voice
Patrick Vetter, alto sax
Tom Allen, bass trombone
Jean Gelinas, vibes
Gabrielle Bauer, piano
Jacques Bergeron, guitar
Glenn Morrison, bass
Rejean Godbout, drums

All the Things You are	Kern
How Insensitive	Jobin
You'll Be So Nice to Come Home to	Porter
Black Orpheus	Bonfa
In a Sentimental Mood	Ellington
Suspended Sentence	Shorter

I N T E R M I S S I O N

Blues in Elf	Ellis
There Will Never Be Another You	Warren
Straight, No Chase	Monk
Autumn Leaves	Mercer

McGill University

Faculty of Music
Strathcona Music Building

RECITAL ROOM C-209
le jeudi 4 décembre 1980
16:00h

NSEMBLE de MUSIQUE CONTEMPORAINE
s la direction de Eugene Plawutsky

lyn Kiely, flûte
ie-Line Ross, hautbois
er Lord, piano

ATE pour HAUTBOIS et PIANO — Henri Dutilleux

Aria - Grave
Scherzo - Vif
Final - Assez allant

ATINE pour FLUTE et PIANO — Henri Dutilleux

Allegretto
Andante
Animé

CATION and DANCE — James Langley

Lento
Allegro con scioltezza

McGill University

Faculty of Music
Strathcona Music Building

RECITAL ROOM C-209
Friday, December 5, 1980
8:00 pm

P E T E R J A N C E W I C Z , piano
student of Kenneth Woodman

SONATA in D major, K 756 — Mozart

Allegro
Adagio
Allegrettp

RHAPSODY in B minor, op. 79 — Brahms

RONDO CAPRICCIOSO, op. 14 — Mendelssohn

I N T E R M I S S I O N

SONATA in C major "Walstein" op. 53 — Beethoven

Allegro con brio
Introduzione - Adagio molto
Rondo - Allegretto moderato

BALLADE in G minor, op. 23 — Chopin

McGill University

Faculty of Music
Strathcona Music Building

RECITAL ROOM C-209
Monday, December 8, 1980
4:00 pm

VOICE RECITAL

Recit: COMFORT YE — Handel
Aria: EVERY VALLEY (Messiah) — Handel

Tim Sherwood, tenor
Michael McMahon, piano

STIZZOSO, MIO STIZZOSO (Serva Padrone) — Pergolesi
Recit: YE SACRED PRIESTS — Handel
Aria: FAREWELL, YE LIMPID SPRINGS (Jeptha) — Handel

Denise Poray-Wrybanowski, soprano
Michael McMahon, piano

IT IS NOT ENOUGH (Elijah) — Mendelssohn
AVANT de QUITTER ces LIEUX (Faust) — Gounod

Owen Duggan, baritone
Michael McMahon, piano

AT MY WINDOW — Rachmaninoff
ALMA GRANDE E NOBIL CORE — Mozart

Elizabeth Mirkovich, soprano
Michael McMahon, piano

OUR ET NUIT (Les Contes d'Hoffman) — Offenbach
N FERMANT LES YEUX (Manon) — Massenet

John MacMaster, tenor
Kathy Phippard, piano

CHANSONS TRISTE — DuParc
DER SOLDAT — Schumann
A VUCHELLA — Tosti

Jean Michel Sereni, baritone
Monique Leblanc, piano

DOVE SONG (Marriage of Figaro) — Mozart
WIDMUNG — Schumann

Elizabeth Norman, soprano
Michael McMahon, piano

NON PIU ANDRAI (La Nozze de Figaro) — Mozart
MANCA UN FOGLIO (Barbiere di Siviglia) — Rossini
KAG DA NA SUD — Kabalevsky

Arthur Muhendissian, baritone
Michael McMahon, piano

McGill University

Faculty of Music
Strathcona Music Building

RECITAL ROOM C-209
Monday, December 8, 1980
8:30 pm

STRING QUARTET RECITAL

Tom Williams, coach

Myriam Pellerin, violin
Susan Cottrell, violin
Andrew Bacon, viola
Tina Williams, cello

QUARTET in D MAJOR — Mozart

Allegretto
Andante
Menuetto: Allegretto, Trio
Allegretto

INTERMISSION

QUARTET in F MINOR, Op. 95 — Beethoven

Allegro con brio
Allegretto ma non troppo
Allegro assai vivace, ma serioso -
Più Allegro
Larghetto espressivo -
Allegretto agitato - Allegro

McGill University

Faculty of Music
Strathcona Music Building

RECITAL ROOM C-209
Monday, December 8, 1980
8:30 pm

McGill University

Faculty of Music
Strathcona Music Building

RECITAL ROOM C-209
Tuesday, December 9, 1980
7:30 pm

C O N S E R V A T O R Y R E C I T A L

from the classes of: David Nelson, violin; Inta Zvagulis, Fred Sheppard, Eric Madsen, Douglas Dahlgreen, Kathy Mustacchi, piano.

VARIATION NO. 6, op. 89 — Danda

Lilit Yoo, violin

CANZONET — Neefe
GERMAN DANCE NO. 2 — Haydn

Mami Zanger, piano

WALTZ in A MINOR — Kabalevsky

Kendra Durnford, piano

MINUET in G — Beethoven

Natasha Bergeron, piano

MAY SONG (Folk Song)

Rachel Rich, piano

ETUDE — Suzuki

Michael Miller, piano

GAVOTTE — Gossec

James MacPherson, piano

PRELUDE and FUGUE in C MINOR, S. 871 — J.S. Bach

Colette Fijalkowski, piano

SONATINA, op. 168, no. 2 — Diabelli

Maria Diamantis, piano

P.T.O.

THEME FROM " WITCHES DANCE" — Paganini

Madeleine Pichoir, piano

HUNTERS' CHORUS — Weber

Peter Lee, piano

GAVOTTE — Martini

Scott Dick, piano

CONCERTO in D — J.S. Bach

Sywa Sung, piano

VARIATIONS in G MAJOR — Kabalevsky

Dean Mackey, piano

SONATA, op. 49, no. 2 — Beethoven

Allegro ma non troppo

Ann Osana, piano

The McGill Conservatory of Music

RECITAL ROOM C-209
Saturday, December 13, 1980
2:30 pm

SUZUKI CELLO DEMONSTRATION

from the class of: Catherine Walker

GAVOTTE	Gossec
Ann Benveniste	
THEME from "WITCHES DANCE"	Paganini
Edward Garson	
HUNTERS' CHORUS	
THEME from "JUDAS MACCABAEUS"	
MINUET NO. 1 (Book II)	Bach
Toby Richardson	
HAPPY FARMER (advanced version)	Schumann
Zanna Chase	
MINUET II (Book I)	Bach
Nina Segalowitz	
MAYTIME	Mozart
Danielle Raphael	
RIGARDOON	Purcell
Elise Johnston	
ANDANTINO	Suzuki
Annie Janvier	

P.T.O.

LONG, LONG AGO (G major) Bayly

Sara Johnston

ALLEGRO Suzuki

Aaron Chase, Danielle Lavoie

FOLK SONGS:

O Come, Little Children
Song of the Wind
French Folk Song
Twinkle Variations

The McGill Conservatory of Music

RECITAL ROOM C-209
Saturday, December 13, 1980
7:30 pm

CONSERVATORY RECITAL
from the classes of: Darona Rhodenhizer, Bill Bowles, Sylvia Hajetian, Kathleen Tucker, Fred Sheppard, Douglas Dahlgreen, Ross Pratt.

ALLEGRO in F MAJOR — Haydn
Sandi Chao, trombone

VIENNESE SONATINA, no. 1 — Mozart
Macha Limonchik, piano

MUSETTE in D MAJOR — Bach
THE WILD HORSEMAN — Schumann
Alex Johnston, piano

TOCCATO in E^b MAJOR — Krebs
Katie Chao, trombone

THE SOLDIERS PASS — Rebikoff
Keiko Gutierrez, trombone

SONATINA in C MAJOR, op. 20 no. 1 — Kuhlau
Allegro - Andante - Allegro
Alain Bouchard, piano

SONATINA, op.36 no.5 — Clementi
Presto
Marie-Anne Yang, piano

TO THE SPRING — Grieg
Nancy Kawai, piano

P.T.O.

SONATA in F MAJOR K 332 — Mozart
Allegro

Caroline Carle, piano

SONATINA, op.13, no.1 — Kabelevsky
1st movement

Valeria Gutierrez, trombone

SONATA in E^{b} MAJOR, op.27 no.1 — Beethoven
Andante - Allegro - Tempo Primo

Marie Saheb, piano

PRELUDE op.28 no.6 — Chopin

Carolyn Whitzman, piano

WHERE'RE YOU WALK — Handel
(Aria from "Semele")

Craig Gillett, trombone

SONATINA (SEASCAPES) — Coulthard
Early Way
The Lonely Morning Shore
Whitecaps (Rondo)

David Myers, piano

SONATINE (1915) — Bartok
Bag-pipe
Bear Dance
Finale

Can Agbaba, piano

The McGill Conservatory of Music

RECITAL ROOM C-209
Friday, December 19, 1980
7:30 pm

C O N S E R V A T O R Y R E C I T A L
piano students of: Douglas Dahlgren

VARIATIONS for PIANO — Kabalevsky
Dean Mackey

NOCTURNE in F# MAJOR, op.15 no.2 — Chopin
BALLADE in G MINOR, op. 23 — Chopin
Mary Dariotis

SONATA in C MINOR, op.10 no.1 — Beethoven
Allegro con brio
Colette Fijalkowski

EVENING in the VILLAGE — Gliere
MUSETTE in D MAJOR — Bach
Michelle Lund

VILLAGEOISES — Poulenc
Christopher Neufeld

SONATINA in C MAJOR — Clementi
Allegro
Poppy Dariotis

VARIATIONS in A MAJOR — Haydn
Dominique Whelan

SCHERZINO — Schumann
Carline Australi

SONGS of SPAIN, — Albeniz
no. 1 in g minor
Andrew Simms

SONATA in D MAJOR — Haydn
Allegro
Linda Frappier

I N T E R M I S S I O N

ONATA in E^{b} MAJOR, op.27 no.1 — Beethoven
ndante - Allegro - Andante

Marie Saheb

ONATA in A^{b} MAJOR — Haydn
derato

Constance Osbourne

ONATA in A^{b} MAJOR, op.26 — Beethoven
ndante with Variations

William Gerow

ARTITA in C MINOR — Bach
Sinfonia

Margaret Farst

ONATA in B^{b} MAJOR, K.570 — Mozart
llegro

Karen Harpp

ONATA in F MAJOR, K. 332 — Mozart
llegro

Caroline Carle

LITTLE PRELUDES — Bach
VARIATIONS in A MAJOR — Beethoven

Minna Shinn

SONATINE — Bartok
Bagpipe
Bear Dance
Finale

Can Agbaba

The McGill Conservatory of Music

RECITAL ROOM C-209
Saturday, December 20, 1980
3:00 pm

CONSERVATORY RECITAL
piano students of: Merlin Thompson and
Inta Zvagulis.

LITTLE BROWN JUG — Folk Song
CUCKOO — Folk Song

Benjamin Otto

A LITTLE TUNE
MY CLAVICHORD
POW-WOW

Marie-Josée Desbarats

THE SWING — Herscovitch
TWINKLE, TWINKLE LITTLE STAR — Folk Song

Toby Herscovitch

SUNRISE CANYON — Folk Song
LIGHTLY ROW — Beethoven

Stephen Powell

ECCOSSAISE — Beethoven
INDIAN DANCE

Cindy Lee

BOUREE from Leopold's Notebook for Wolfgang — Mozart
POPCORN — Lea

Romi Vadivel

MUSETTE — J.S. Bach
SAILING — Marks

Agnes Stergopoulos

FUGUE — Pachelbel
Andrea Danielscu

FOR CHILDREN #35 — Bartok
THE SWALLOW, op.100, #24 — Burgmuller
Camille Seah

ALLEGRO — Turk
Cindy Herscovitch

CANZONET — Neefe
THEME and VARIATIONS — Bercovitch
Claudia Jernewall

MARCH ALLA TURCA — Beethoven
CLOWNS — Kabalevsky
Eleanor Wong

MINUET in G — Boehm
THE LITTLE WAGGON — Dring
Jamie Clark

A SMALL JOKE — Kabalevsky
SONATINA — Haydn
Lynn Jewel

IN THE HALL OF THE MOUNTAIN KING — Grieg
CHINATOWN — Rogers
Susanne Otto

FOR CHILDREN #29 — Bartok
Erika Szenasy

PRELUDE, op.28, #4 — Chopin
Catherine Jernewall

MAZURKA, op.7, #1 — Chopin
Jeff Sparkes

MAZURKA, op.67, #2 — Chopin
MARCH, op.65, #10 — Prokofieff
Taffy Miller

RONDO No.1 in C — Bartok
Andrew Braithwaite

PRELUDE, op.38 #1 — Kabalevsky
SONATA, op. 79,(first mov't.) — Beethoven
Claudette Dyda

SLAVONIC DANCE, op.72 no.2 — Dvorak
SLAVONIC DANCE, op.46 no.2 — Dvorak
Inta Zvagulis and Merlin Thompson, duet.

McGill University

Faculty of Music
Strathcona Music Building

RECITAL ROOM C-209

Wednesday, January 7, 1981.
8:30 pm

L I L I A N S A F D I E , piano
student of Dorothy Morton

SONATA in F# MAJOR — Soler
Allegro

SONATA NO. 9 in A MINOR KV 310 — Mozart
Allegro maestoso
Andante Cantabile con espressione
Presto

L'ISLE JOYEUSE — Debussy

* * * * * * * * * * * * * * * * * *

OP. 118 — Brahms
Intermezzo
Intermezzo
Ballade
Intermezzo
Romanze
Intermezzo

POUR LE PIANO — Debussy
Prélude
Sarabande
Toccata

McGill University
Faculty of Music
Strathcona Music Building

The McGill Conservatory of Music

RECITAL ROOM C-209
Tuesday, January 20, 1981
7:30 pm

ECITAL of TEACHERS of the CONSERVATORY

ONCERTO in D MAJOR for 4 VIOLINS — Teleman

Adagio
Allegro
Grave
Allegro

fred Garson, Eric Madsen, Mary Ruth Gehr, Dragan Djerkic

NCERTO in the ITALIAN STYLE — Bach
NTASIE-IMPROMPTU, OP. 66 — Chopin

hy Mustacchi-Samman, piano

IATA in B^b MAJOR K 454 — Mozart

Largo-allegro
Andante
Allegretto

id Nelson, violin *Claudette Sosa, piano*

intermission

P.T.O.

SONATA in E^b MAJOR HOB XCL — Haydn

Allegro
Adagio cantabile
Minuetto

Douglas Dahlgren, piano

FIVE GREEK SONGS — Ravel

Chanson de la mariée
Là-bas vers l'église
Quel galant m'est comparable
Chanson des cueilleuses de lentisques
Tout gai!

Asmig Injejikian, soprano Merlin Thompson, piano

ROMANZE in $F^\#$ MAJOR — Schumann
PRELUDE in $G^\#$ MAJOR — Rachmaninoff
BARCAROLLE — Chopin

Kathleen Tucker, piano

McGill
nservatory of
Music

RECITAL HALL C-209
Thursday, January 29, 1981
7:30 pm

PIANO CONSERVATORY RECITAL

From the studio of Dagmar Rydlo

DANZA SICILIANA — Citati-Bracci
JIG — Godfrey Sampson

Asa, Kimi, Chizu Fukuoka, piano 6 hands

RAINY WATHER — Sister Gabrielina
SUNNY TURKEY MARCH — Sister Gabrielina
LULLABY SONG — Sister Gabrielina

Tanya Karibian

ETUDES — Klement Slavicky

Kimi Fukuoka

LITTLE NEGRO — Claude Debussy

Susi Paszkiewitz

SONATA IN C MAJOR K 330 — Wolfgang Amadeus Mozart
1st movement

Monika Ruffo

IMPROMPTU op.90 no.4 — Franz Schubert

Reena Berger

PRELUDE" from SUITE BERGAMASQUE — Claude Debussy
RUMANIAN FOLK DANCES — Bela Bartok

Janice Ewanyshyn

POLKA" from CZECH DANCES — Bedrich Smetana

Conny Leigh

McGill Conservatory of Music

RECITAL HALL C-209

Thursday, January 29, 1981

7:30 pm

PIANO CONSERVATORY RECITAL

From the studio of Dagmar Rydlo

DANZA SICILIANA	Citati-Bracci
No 316	Godfrey Sampson
Ass, Kimi, Chiau Fukuoka, piano & Wanda	
DADDY MATHER	Sister Gabrielina
FUNNY TURKEY MARCH	Sister Gabrielina
LULLABY SONG	Sister Gabrielina
Tonya Kornblum	
ETUDES	
Kimi Fukuoka	Clement Slavicky
THE LITTLE NEGRO	Claude Debussy
Shari Proskelowitz	
SONATA IN C MAJOR K 330	Wolfgang Amadeus Mozart
1st movement	
Monika Ruffo	
IMPROMPTU op.90 no.4	Franz Schubert
Reena Berger	
"DEBUSSY" from SUITE BERGAMASQUE	Claude Debussy
RUMANIAN FOLK DANCES	Bela Bartok
Janice Bumpstead	
"BLODICKA" from CZECH DANCES	Bedrich Smetana
Corey Leigh	

McGill University

Faculty of Music
Strathcona Music Building

RECITAL HALL

Friday, January 30, 1981
8:30 pm

L O U I S D U M A I N E , guitar
student of Antonin Bartos

SUITE EN MI MINEUR — Silvius Leopold Weiss

Prélude
Allemande
Courante
Sarabande
Bourée
Menuet 1 et 2
Gigue

SONATE EROICA Op. 150 — Mauro Guiliani

e n ' t r a c t e

FANTASIE Op. 7 — Fernando Sor

Largo
Thème, variations et finale

10 ETUDES — Leo Brouwer

McGill University

Faculty of Music
Strathcona Music Building

RECITAL HALL
Wednesday, February 4, 1981
8:00 pm

M c G I L L O P E R A S T U D I O
direction: Edith Della Pergola
presents a concert of OPERATIC ARIAS

programme -- in the order of the year of composer's birth -

756: Wolfgang Amadeus MOZART

Le Nozze di Figaro ("Dove sono")
Liz NORMAN, soprano

Don Giovanni ("Vedrai carino")
Evelyne LAMONDE-GILBERT
(mezzo-soprano)

Cossi fan Tutti ("Un' aura amorosa")
John MacMASTER (tenor)

The Impresario ("A girl was I before him")
Francine DE CHAMPLAIN (soprano)

Le Nozze di Figaro ("Non più andrai")
Arthur MUHENDISSIAN (baritone)

92: Gioacchino ROSSINI

Il Signor Bruschino ("Voi, condur volete")
Athena BASSIAS (soprano)

7: Gaetano DONIZETTI

Linda di Chamounix ("O luce di quest'anima")
Darquise BILODEAU (soprano)

La Fille du Régiment ("Pour mon âme")
Louis MAJOR (tenor)

Don Pasquale ("Quel guardo il Cavaliere")
Wendy HAMEL (soprano)

P T O /

aetano DONIZETTI (cont'd)

Lucia di Lammermoor ("Regnava nel silenzio")
Marie POTHIER (soprano)

799: Fr. HALEVY

La Juive ("Il va venir")
Cassandra ROBERTSON (soprano)

801: Vincenzo BELLINI

La Sonnambula ("Vi ravviso o luoghi ameni")
Morton HYSON (bass)

I Puritani ("Qui la voce sua soave")
Linda PAVELKA (soprano)

La Sonnambula (Ah! non credea mirarti")
Glenda BALKAN (soprano)

813: Giuseppe VERDI

La Forza del Destino ("Urna fatale")
Jean Michel SERENI (baritone)

Il Trovatore ("Ah sì, ben mio")
Georges PERRAS (tenor)

842: Jules MASSENET

Manon ("Adieu, notre petite table")
Dénise PORAY (soprano)

854: Alfredo CATALANI

La Wally ("Ebben, ne andrò lontana")
Suzanne RAYMOND (soprano)

858: Giacomo PUCCINI

La Rondine ("Chi il bel sogno")
Susan WISE (soprano)

P.T.O./au verso

1858: Ruggiero LEONCAVALLO

I Pagliacci ("Qual fiamma avea nel sguardo")
Hélène MARCHAND (soprano)

1867: Umberto GIORDANO

Fedora ("Amor ti vieta")
Robert MacLAREN (tenor)

* * * * * * * * * * * * * * * * * * * *

Accompanist: Barry WIESENFELD, senior coach

* * * * * * * * * * * * * * * * * * * *

This is the 239th performance of McGILL OPERA STUDIO since its inception in 1956.

* * * * * * * * * * * * * * * * * * * *

Next performance of the Opera Studio: Sunday, February 22, 1981, 8:00 pm in Pollack Concert Hall. A performance of Operatic Excerpts from: DON PASQUALE, L'ELISIR D'AMORE, LA JUIVE, DER FREISCHÜTZ, SEMIRAMIDE, LE NOZZE DI FIGARO, L'AMICO FRITZ.

McGill University

Faculty of Music
Strathcona Music Building

RECITAL HALL
Monday, February 9, 1981
4:00 pm

VOICE RECITAL

students of K. Anderson, J. Bentley, B. Doroschuk, J. Simons

VERBORGENHEIT — Wolf
STOP ALL THE CLOCKS! — Rorem

Heike Margolis, mezzo-soprano
Sylvie Piché, piano

SEA FEVER — Ireland
VECCHIA ZIMARRA (La Bohème) — Puccini

Joseph Torontour, bass
Leslie Atkinson, piano

QUEL GUARDO IL CAVALIERE (Don Pasquale) — Donizetti

Wendy Hamel, soprano
Michael McMahon, piano

AN DEN MOND — Schubert
AVANT DE QUITTER CES LIEUX (Faust) — Gounod

Robert Miron, baritone
Steven Lecky, piano

FRUHLINGSGLAUBE — Schubert
DIE FORELLE — Schubert
LACHEN UND WEINEN — Schubert

Michèle Gagné, soprano
Josée April, piano

McGill University

Faculty of Music
Strathcona Music Building

RECITAL HALL
Tuesday, February 10, 1981
7:30 pm

CONSERVATORY RECITAL

students of Eric Madsen, Dawna Rhodenhizer, and Claudette Sosa

THE SWALLOW, op. 100, no. 24 — Burgmüller

Minako Suzuki, piano; student of Dawna Rhodenhizer

GIGUE — Arnold

Marlies Beck, piano; student of Dawna Rhodenhizer

SPOOKS — Poole
ECOSSAISE — Hassler

Yukako Suzuki, piano; student of Dawna Rhodenhizer

MINUET IN A MAJOR — Boccherini

Bruno Schmidt, violin; student of Eric Madsen

RONDO — Steibelt

Kieron Seymour-Howell, piano; student of Dawna Rhodenhizer

ALLEGRO IN A MAJOR — Anonymous

Rachel Beausoleil, piano; student of Dawna Rhodenhizer

MINUET IN G MINOR — Bach
SONATINA — Hook
RUSSIAN DANCE — Tansman

Iann Troalen, piano; student of Claudette Sosa

McGill
University

Faculty of Music
Strathcona Music Building

McGill University

Faculty of Music
Strathcona Music Building

RECITAL HALL
Monday, February 16, 1981
4:00 pm

PIANO DUET RECITAL

HUNGARIAN DANCES — Brahms

Allegro molto
Allegro non assai
Allegro

Denise Lapointe and Manon Auger,
class of Elizabeth Dawson

POLKA - from "Three Light Pieces" (1915) — Stravinsky
WALTZ - from "Three Light Pieces" (1915)
GALOP - from "Five Light Pieces" (1917)

Stephen Amour and Raffi Toumayon,
class of Elizabeth Dawson

LA PETITE SUITE — Debussy

En Bateau
Cortège
Menuet
Ballet

Eleanor Wong and Danny Nachman,
class of Eugene Plawutsky

McGill University

Faculty of Music
Strathcona Music Building

RECITAL HALL
Wednesday, February 18, 1981
8:30 pm

RECITAL OF THE SONG INTERPRETATION CLASS
direction: Jan Simons and Tom Plaunt

HEIDENRÖSLEIN — Schubert
WIE MELODIEN ZIEHT ES — Brahms
IMMER LEISER WIRD MEIN SCHLUMMER — Brahms

Beverley McGuire, soprano
Alan Fraser, piano

AN DEN MOND — Schumann
AUS DEN OESTLICHEN ROSEN — Schumann
DIE LOTOSBLUME — Schumann

Anne Wilkinson, soprano
Linda Brady, piano

DER ARME PETER I, II, III — Schumann
DER SOLDAT — Schumann
VERRATENE LIEBE — Schumann

Jean Michel Sereni, baritone
Michael McMahon, piano

WIDMUNG — Schumann
LES CHEMINS DE L'AMOUR — Poulenc

Barbara Lewis, soprano
Andrea Carr, piano

BEAU SOIR — Debussy
ERWARTUNG — Schoenberg
ERHEBUNG — Schoenberg

Carolyn Sinclair, soprano
Brian Orton, piano

MORGENTAU — Wolf
VERSCHWIEGENE LIEBE — Wolf
ER IST'S — Wolf

Elizabeth Norman, soprano
Suzanne Beauregard, piano

ZUEIGNUNG — Strauss
PROLOGUE(Poems of Love and Rain) — Rorem
STOP ALL THE CLOCKS — Rorem
(Poems of Love and Rain)

Heike Margolis, mezzo-soprano
Lois Craig, piano

MONKS AND RAISINS — Barber
A NUN TAKES THE VEIL — Barber
NUVOLETTA — Barber

Darquise Bilodeau, soprano
Anne-Marie Denoncourt, piano

McGill University

Faculty of Music
Strathcona Music Building

RECITAL HALL
Thursday, February 19, 1981
8:30 pm

K I M F R E E M A N, baritone saxophone
student of Gerald Danovitch
accompanied by Eugene Plawutsky

SIXTH SONATA — Handel
transc. M. Mule

Adagio
Allegro
Largo
Allegro non troppo

SUITE — Bozza

Pulcinella
Aria
Scaramouche

SUITE NO. 1 (for violoncello) — J.S. Bach
transc. K. Freeman

Courante
Menuet I
Menuet II
Gigue
Prelude

ANDANTE and HUNGARIAN RONDO in C — von Weber
transc. K. Freeman

McGill University

Faculty of Music
Strathcona Music Building

RECITAL HALL
Friday, February 20, 1981
8:30 pm

ALAN FRASER, piano
BEVERLY McGUIRE, soprano

SONATA IN E MAJOR, K.380 — Scarlatti
Andante commodo

SONATA IN C MAJOR, op.2 no. 3 — Beethoven
Allegro con brio
Adagio
Allegro
Allegro assai

intermission

LIED DER MIGNON, op.62 no.4 — Schubert
HEIDENRÖSLEIN, op.3 no.3 — Schubert
AN DIE MUSIK, op.88 no.4 — Schubert

WIE MELODIEN ZIEHT ES MIR, op.105 no.1 — Brahms

IMMER LEISER WIRD MEIN SCHLUMMER, op.105 no.2 — Brahms

Beverly McGuire, soprano
Alan Fraser, piano

SONATA IN B MINOR, op.1 — Berg
Mässig bewegt (moderately moving)

McGill University

Faculty of Music
Strathcona Music Building

RECITAL HALL
Monday, February 23, 1981
4:00 pm

)81

V O I C E R E C I T A L

students of K. Anderson, J. Bentley,
B. Doroschuk, M. Kalil

DIE OBRIGKEIT IST GOTTES GABE (Cantata 119) — Bach
ESURIENTES IMPLEVIT BONIS (Magnificat) — Bach
A SIMPLE SONG — Bernstein

Elizabeth Bolton, mezz-soprano
Cynthia Bartlett, flute
Evelyne Kiely, flute
Hank Knox, organ
Robert McAlear, piano

DAS WANDERN — Schubert
WOHIN? — Schubert
LYDIA — Fauré

Owen Duggan, baritone
Michael McMahon, piano

LIEBE SCHWÄRMT AUF ALLEN WEGEN — Schubert
L'HEURE EXQUISE — Poldowski
SENZA MAMMA (Suor Angelica) — Puccini

Athena Bassias, soprano
Marla Mayson, piano

HÖR ICH DAS LIEDCHEN KLINGEN (Dichterliebe) — Schumann
DEL MIO AMATO BEN — Donaudy

Colin Doroschuk, tenor
André Belzil, piano

P.T.O./au verso

ZUEIGNUNG — Strauss
PLEUREZ! PLEUREZ MES YEUX! — Massenet
(Le Cid)

Susan McLauchlan, soprano
Ludwig Semerjian, piano

STIZZOSA, MIO STIZZOSO — Pergolesi
(La serva padrona)
LES OISEAUX DANS LA CHARMILLE — Offenbach
(Les Contes d'Hoffmann)

Francine Labelle, soprano
Michael McMahon, piano

RESTA IMMOBILE (William Tell) — Rossini
VOTRE TOAST, JE PEUX VOUS LE RENDRE — Bizet

Jean Michel Sereni, baritone
Michael McMahon, piano

The McGill Conservatory of Music

RECITAL HALL
Tuesday, February 24, 1981
7:30 pm

CONSERVATORY PIANO RECITAL

students of Elizabeth Dawson, Kathy Mustacchi and Dawna Rhodenhizer

PRELUDE IN G MAJOR	Handel
Ingrid Nachtrieb	
FANTASIA, ALLEGRO NO.5 OF "THIRD DOZEN"	Telemann
Katie Chao	
SONATINA IN C, Op.20, no.1 1st movement	Kuhlau
Mary Samios	
SOLFEGGIETTO	C.P.E. Bach
Olga Paspaliaris	
SONATINA IN G, Op.55, No.2 3rd movement	Kuhlau
Sharon Batson	
RONDO (A LA TURK)	Mozart
Maria Diamantis	
SONATINA IN C, Op.55, No.1 1st movement	Kuhlau
Sandi Chao	
MAZURKA IN F MAJOR, Op.68, No.3	Chopin
HUMORESQUE	Levine
Kirk Russell	

McGill University

Faculty of Music
Strathcona Music Building

RECITAL HALL
Wednesday, February 25, 1981
8:00 pm

JAZZ IMPROVISATION CLASSES
direction: Armas Maiste

TURNAROUND — Ornette Coleman
THREE BAGSFULL — Herbie Hancock

Paul Boivin, flute
David McGinn, trumpet
André Bélanger, alto sax
Pierre Perron, tenor sax
Christopher Smith, bass trombone
Nick DiTomaso, electric guitar
Jacinthe Harbec, piano
Denis Labrosse, bass
Pierre Dubé, drums

FOOTPRINTS — Wayne Shorter
GIANT STEPS — John Coltrane

Luc Beaugrand, soprano sax
Gilbert Duquette, alto sax
Richard Karmel, tenor sax
James Gelfand, piano
Bob van Nus, bass
Jeff Wolpert, drums

VISA — Charles Parker
HOT HOUSE — Tadd Dameron

Guy Delisle, flute
Anthony Pradel, trumpet
Lynn Brown, alto sax
Jacques Cossette, electric guitar
Eric Sigman, piano
Claude Proulx, bass
François Brière, drums

P.T.O./au verso

PIECE — Horace Silver
WINDOWS — Chick Corea

Luc Beaugrand, piano solo
"Jazz Major"

CHI CHI — Charles Parker
SUBCONSCIOUS LEE — Lee Konitz

Pierre Louis Coallier, flute
Henry Gluck, alto sax
Paul DesRosiers, trombone
Alain Auclair, electric guitar
Tony Carlone, piano
Alain Gagnon, bass
Michel Alati, drums

SOME OTHER BLUES — John Coltrane
NIGHT DREAMER — Wayne Shorter

Glenda Balkan, voice
Thomas Allen, bass trombone
Gabrielle Bauer, piano
Lynn Lauzon, piano
Glenn Morrison, bass
Rejean Godbout, drums

MOHAWK — Charles Parker
THEME AND VARIATIONS — Armas Maiste

Martin Daviault, flute
Ingrid Stitt, alto sax
Martin Cloutier, trombone
James Mauldin, electric guitar
Charles Guerin, piano
Simon Dupire, bass
Michel Ratte, drums

McGill University

Faculty of Music
Strathcona Music Building

RECITAL HALL
Monday, March 2, 1981
4:00 pm

JAZZ QUINTET
direction: Armas Maiste

Jacques Bergeron, guitar
Allen Feider, clarinet
Fred Liessen, vibraphone
Jimmy Slaminsky, bass
Guy Viau, drums

ERE WILL NEVER BE ANOTHER YOU	Warren & Gordon
UE MONK	Thelonious Monk
FUNNY VALENTINE	Rogers & Hart
CADO BOSSA NOVA	Djalma Ferreira
OATING	Gerry Niewood
LL YOU NEEDN'T	Thelonius Monk

i n t e r m i s s i o n

WHAT	Miles Davis
L THE THINGS YOU ARE	Jerome Kern
CHILD IS BORN	Thad Jones
EME FROM "MR. BROADWAY"	Dave Brubeck
RNIVAL	Luiz Bonfa
K'S WORKS	Dizzy Gillespie

McGill University

Faculty of Music
Strathcona Music Building

RECITAL HALL
Monday, March 2, 1981
8:30 pm

Y R T H A B O I L Y, flute
tudent of Cindy Shuter

NATA IN D MINOR — Nicolas Chédeville Le Cadet (1705 - 1782)

Myrtha Boily, flute
Josée April, harpsichord
Régis Bélanger, cello

NATA IN A MINOR — Arcangelo Corelli (1653-1713)
Preludio: Largo
Allemanda: Allegro moderato
Sarabanda: Largo cantabile
Giga: Allegro

Myrtha Boily, flute
Josée April, harpsichord
Régis Bélanger, cello

NATA IN C MAJOR — Jacques Hotteterre (1680-1760)
Prélude
Allemande
Courante
Grave
Gigue

Myrtha Boily, flute
Josée April, harpsichord
Régis Bélanger, cello

TE IN C MINOR — Johann Sebastian Bach (1685-1750)
reludio
uga
arabande
igue
ouble

Myrtha Boily, flute
Josée April, harpsichord

I N T E R M I S S I O N

P.T.O./au verso

ANTASIE

Gabriel Fauré
(1849-1924)

Myrtha Boily, flute
Carmen Picard, piano

IECE EN FORME DE HABANERA

Maurice Ravel
(1875-1937)

Myrtha Boily, flute
Carmen Picard, piano

ANC DE NEIGE
IR LA GREVE
EUR DE PRINTEMPS

Jacques Guindon
(b. 1952)

Myrtha Boily, flute
Jacques Guindon, piano

NATA FOR FLUTE AND PIANO
Allegro malinconico
Cantinella
Presto giocoso

Francis Poulenc
(1899-1963)

Myrtha Boily, flute
Carmen Picard, piano

McGill University

Faculty of Music
Strathcona Music Building

RECITAL HALL
Tuesday, March 3, 1981
8:30 pm

A N D R E W B A C O N, viola
Student of Stephen Kondaks

assisted by Donna Koh, piano

CONCERTO IN C MINOR — J.C. Bach (Casadesus, ed.)

Allegro molto ma maestoso
Adagio molto espressivo
Allegro molto energico

SUITE FOR VIOLA SOLO, G MINOR, op. 131 (d), no. 1 — Reger

Molto sostenuto
Vivace - Andantino - Vivace
Andante Sostenuto
Molto Vivace

p a u s e

SONATA IN E^b, Op. 120, No. 2 (1894) — Brahms

Allegro amabile
Appasionato, ma non troppo Allegro
Andante con moto - Allegro

McGill
University

Faculty of Music
Strathcona Music Building

RECITAL HALL
Tuesday, March 3, 1981
8:30 pm

ANDREW BACON, viola
student of Stephen Kondaks

assisted by Donna Koh, piano

CONCERTO IN C MINOR J.C. Bach
(Casadesus, ed.)

Allegro molto ma maestoso
Adagio molto espressivo
Allegro molto energico

SUITE FOR VIOLA SOLO, G MINOR, Reger
Op. 131 (d), no. 1

Molto sostenuto
Vivace - Andantino - Vivace
Andante Sostenuto
Molto Vivace

p a u s e

SONATA IN E^{b}, Op. 120, No. 2 (1894) Brahms

Allegro amabile
Appassionato, ma non troppo Allegro
Andante con moto - Allegro

RECITAL HALL
Wednesday, March 4, 1981
8:30 pm

McGill University

Faculty of Music
Strathcona Music Building

PIANO RECITAL
students of Esther Master

ENGLISH SUITE NO. 6 — J.S. Bach

Prelude
Allemande
Courante
Sarabande
Double
Gavotte
Gigue

Christopher Ward

SONATA IN G MINOR — Schumann

Vivacissimo
Andantino
Scherzo
Rondo

Ross Cawfield

SONATA NO. 2 — Hindemith

Massig schnell
Lebhaft
Sehr langsam
Bewegt

L'ISLE JOYEUSE — Debussy

Kathy Phippard

McGill University

Faculty of Music
Strathcona Music Building

PIANO RECITAL

Students of Esther Master

ENGLISH SUITE NO. 6 J.S. Bach

Prelude
Allemande
Courante
Sarabande
Gavotte
Gigue

Christopher Ward

SONATA IN G MINOR Schumann

Vivacissimo
Andantino
Scherzo
Rondo

Ross Canfield

SONATA NO. 2 Hindemith

Massig schnell
Lebhaft
Sehr langsam
Bewegt

ISLE JOYEUSE Debussy

Kathy Philpard

RECITAL HALL
Wednesday, March 4, 1981
8:30 pm

RECITAL HALL

McGill University

Monday, March 9, 1981
8:00 pm

Faculty of Music
Strathcona Music Building

McGILL OPERA STUDIO
direction: Edith Della Pergola
presents

A CONCERT OF OPERATIC ARIAS

programme in the order of the year of death of the composer:

Nel Tuo seno, amico sasso
from "GIULIO CESARE IN EGITTO" — George Frederick Handel (1685-1759)

Evelyne LAMONDE-GILBERT, mezzo-soprano

Zeffiretti lusinghieri
from " IDOMENEO" — Wolfgang Amadeus Mozart (1756-1791)

Elizabeth NORMAN, soprano

Giunse alfin il momento
from "LE NOZZE DI FIGARO" — Wolfgang Amadeus Mozart

Dénise PORAY, soprano

Il faut partir
from "LA FILLE DU REGIMENT" — Gaetano Donizetti (1797-1848)

Darquise BILODEAU, soprano

Quel guardo il Cavalier
from "DON PASQUALE" — Gaetano Donizetti

Wendy HAMEL, soprano

'Tis the last rose of summer
from "MARTHA" — Friederich von Flotow (1812-1883)

Athena BASSIAS, soprano

Was dufted doch der Flieder
from "DIE MEISTERSINGER" — Richard Wagner (1813-1883)

Morton HYSON, bass

Air des bijoux
from "FAUST" — Charles Gounod (1818-1893)

Francine DE CHAMPLAIN, soprano

Avant de quitter ces lieux
from "FAUST" — Charles Gounod

Arthur MUHENDISSIAN, baritone

i n t e r m i s s i o n

Vola ralor dal carcere
from "IL CORSARO" — Giuseppe Verdi (1813-1901)

Marie POTHIER, soprano

O tu che in seno a gli angeli
from "LA FORZA DEL DESTINO" — Giuseppe Verdi

Georges PERRAS, tenor

Per me giunto
from "DON CARLO" — Giuseppe Verdi

Jean Michel SERENI, baritone

Addio del passato
from "LA TRAVIATA" — Giuseppe Verdi

Hélène MARCHAND, soprano

Madrigal
from "MANON LESCAUT" — Giacomo Puccini (1858-1924)

Susan WISE, soprano

Senza mamma
from "SUOR ANGELICA" — Giacomo Puccini

Suzanne RAYMOND, soprano

P.T.O./au verso

a mamma morta
rom "ANDREA CHENIER" — Umberto Giordano (1867-1948)

Cassandra ROBERTSON, soprano

amento di Federico
rom "L'ARLESIANA" — Francesco Cilèa

John MacMASTER, tenor

:companist: Professor Barry Wiesenfeld

* * * * *

is is the 241st performance of the Opera Studio since
s inception in 1956.

osing performance of the academic year 1980-81, a
RFORMANCE OF EXCERPTS: Sunday, April 12, 1981 at
00 pm in Pollack Concert Hall.

the programme, excerpts from: MARTHA, act 1; LA
LLE DU REGIMENT, act 2; LA TRAVIATA, act 2; DON GIOVANNI,
t 1; LUCIA DI LAMMERMOOR, act 1; OTELLO, act 3;
OR ANGELICA; DON GIOVANNI, act 2

* * * * * *

dnesday, September 2, 1981 from 3 - 8 pm, at Pollack
ncert Hall: AUDITIONS for the academic year 1981-82.

McGill University

Faculty of Music
Strathcona Music Building

RECITAL HALL
Wednesday, March 11, 1981
4:00 pm

81

1

E V E L Y N K I E L Y, flute
student of Timothy Hutchins

accompanied by: Roger Lord, piano
Geneviève Beaudet, piano

CANTABILE ET PRESTO — Enesco

Andante ma non troppo
Presto

SONATA FOR FLUTE AND PIANO IN B MINOR — J.S. Bach

Andante
Largo e dolce
Presto

VARIATIONS ON A THEME BY ROSSINI — Chopin

Andante: Theme
Allegretto: Variation I
Andante: Variation II
Allegretto: Variation III
Allegro assai: Variation IV

SONATINA POUR FLUTE ET PIANO — Dutilleux

Allegretto
Andante
Animé

PIECE EN FORME D'HABANERA — Ravel

FANTAISIE PASTORALE HONGROISE — Doppier

Molto Andante
Andantino moderato
Allegro

ing
einer)

McGill University

Faculty of Music
Strathcona Music Building

RECITAL HALL
Wednesday, March 11, 1981
4:00 pm

RECITAL HALL

Wednesday, March 11, 1981
7:30 pm

McGill University

Faculty of Music
Strathcona Music Building

81

CONSERVATORY PIANO RECITAL
students of Sylvia Hajetian, Ross Pratt and Kenneth Woodman

FANTASIE IN C MINOR, K 575 — Mozart
Louise Alepin

SONATINA (SEASCAPES) — Coulthard
Early Morning May
The Lonely Shore
White Caps (Rondo)
David Myers

WALTZ IN C# MINOR, op. 64, no. 2 — Chopin
Irene Mallin

RHAPSODY IN B MINOR — Brahms
Louise Alepin

VARIATIONS IN C MINOR — Beethoven
David Myers

ing
Reiner)

McGill University

Faculty of Music
Recital Hall
Thursday 12 March 81
4:00 pm

PIANO RECITAL by students of Elizabeth Dawson

SONATA Op.7 in E^b — Beethoven
Allegro molto e con brio
Daniel Silverberg

ETUDE Op.25 No.10 — Chopin
PRELUDE Op.32 No.10 — Rachmaninov
Raffi Toumayan

SONATA Op.31 No.3 in E^b — Beethoven
Allegro
Allegretto vivace
Minuetto: Moderato e grazioso
Presto con fuoco
Stephen Armour

NOCTURNE Op.63 No.6 — Fauré
Diane Oliver

SONATE 1957 for flute & piano — Poulenc
Allegro malinconico
Cantilena: Assez lent
Presto giocoso

Cynthia Bartlett, flute
Lois Craig, piano (from the accompanying class of Charles Reiner)

BERCEUSE Op.57 — Chopin
POLONAISE Op.26 No.2

Sue Hlasny

FACULTY OF MUSIC
McGill University

RECITAL HALL
Friday 13 March 1981
4:00 pm

MUSIC FOR TWO HARPSICHORDS

Karen Holmes - Hank Knox

SUITE EN LA MINEUR — Gaspard Le Roux (? - c.1705)

Prélude
Allemande l'Incomparable
Courante
Sarabande
Gavotte
Menuets I & II

SONATA in A major (Op.XVIII/5) — Johann Christoph Bach (1702-1756)

Allegretto
Tempo di Minuetto

TWO FUGUES for Two Keyboards from the Art of the Fugue — Johann Sebastian Bach (1685-1750)

CONCERTO A DUE CEMBALI — Antonio Vivaldi (1678-1741) transcr.Tom Pixton

Allegro
Siciliano
Allegro

CONCERTO A DUE CEMBALI — Wilhelm Friedemann Bach (1710-1784)

Allegro moderato
Andante
Presto

RECITAL HALL

McGill University

Friday 13 March 1981
8:30 pm

Faculty of Music
Strathcona Music Building

SUSAN BELL, violin

PAUL STEWART, piano

WOLFGANG AMADEUS MOZART (1756 - 1791)

Sonata in C, K.296

Allegro vivace
Andante sostenuto
Rondeau

Sonata in e, K.304

Allegro
Tempo di Menuetto

pause

Sonata in A, K.526

Molto allegro
Andante
Presto

McGill University

Faculty of Music
Strathcona Music Building

RECITAL HALL
Monday, March 16, 1981
8:30 pm

McGill University

Faculty of Music
Strathcona Music Building

TINA WILLIAMS, cello; student of Walter Joachim
ROLF BERTSCH, piano; student of Armas Maiste

SONATA NO. 3 in G MINOR — J.S. Bach

Vivace
Adagio
Allegro

SONATE POUR VIOLONCELLE ET PIANO — Prévost

Adagio
Allegro
Adagio

i n t e r m i s s i o n

LE CYGNE — Saint-Saëns

SONATA NO. 5 in D MAJOR, op. 102, no. 2 — Beethoven

Allegro con brio
Adagio con molto sentimento d'affetto
Allegro fugato

McGill University

Faculty of Music
Strathcona Music Building

RECITAL HALL
Wednesday, March 18, 1981
4:00 pm

I A N O R E C I T A L
students of Luba Zuk

TITA IN C MINOR, No. 2 — Bach

Sinfonia
Sarabande
Rondeaux
Capriccio

Andrea Carr

IONS FUGITIVES, Op. 22 — Prokofieff

No. 1 - Lentamente
No. 4 - Animato
No. 6 - Con eleganza
No. 10 - Ridicolosamente

ADE IN A FLAT MAJOR, Op. 47 — Chopin

Roxane Lefebvre

TA IN D MINOR, Op. 31 No. 2 — Beethoven

Allegro
Adagio
Allegretto

Leonard Pinkas

RZO IN B FLAT MINOR, Op. 31 — Chopin

Andrea Carr

RECITAL HALL

Wednesday, March 18, 1981
8:30 pm

McGill University

Faculty of Music
Strathcona Music Building

S U S A N C O T T R E L L, violin
student of Mauricio Fuks

assisted by Michèle Patry and Paul Stewart, piano

SONATA IN A MAJOR — Franck

Allegretto ben moderato
Allegro
Recitativo - Fantasia (ben moderato)
Allegretto poco mosso

FIRST RHAPSODY (Folk Dances) — Bartok

Lassu
Friss

I N T E R M I S S I O N

CONCERTO IN D MINOR — Sibelius

Allegro moderato
Adagio di molto
Allegro, ma non troppo

McGill University
Faculty of Music

n e w m u s i c c o n c e r t

a production of the electronic music studio

meg sheppard, actress-singer
harry kirschner, piano
adriana de los santos, piano
tom talamantes, clarinet
alcides lanza, percussion
eric johnstone, electronics

march 19, 1981

20h30

Recital Hall

he argentinian composer Dante Grela was born in 1941. he studied with Francisco Kropfl
nd is a graduate of the Instituto de Musica, in Rosario. in 1978 he travelled to New York,
n a Fullbright grant, to do graduate work on electroacoustical music, at Columbia
niversity. he created his composition 'glaciacion' at the electronic music center there.
he piece has an underlying feeling of percussive elements, however all the materials were
lectronically produced. one very important element of this composition is the spacial
ovement of the sonic materials along a diversity of lines, across the room, or specifically
rozen on a particular loudspeaker. the spanish word glaciacion means: ice age.

he argentinian composer, mariano etkin, was born in 1943. he studied in Argentina as well
s abroad with, among others, Alberto Ginastera, Gottfried M. Koenig, and Luciano Berio. in
rgentina, etkin teaches analysis and contemporary techniques at the National University of
nta Fe, where he is also the director of a Project for the Development of Contemporary
usic. presently, he is a Visiting Professor at McGill University, Faculty of Music, where
e was invited for the first time in 1977.

uno y lo otro was written in 1977. in this work, the concept of two opposing elements
put into play, elements which relate to each other oscillating between the extremes of
viousness and maximum subtleness within all the musical parameters.

he spanish composer jesus villa rojo is one of the more important representatives of the
usical avant garde in Madrid. Villa Rojo, internationally renowned clarinetist, is also
ry involved in the organization of ensembles for the performance of new music, and he is
e director of the group 'lim' - laboratorio de interpretacion musical - , and has created
so a clarinet ensemble. his composition, 'apuntes para una realizacion abierta' (sketches
r an open realizacion), is written mostly in graphic and proportional notation. it
volves quite a bit of improvisation within more or less restricted areas and includes
ny special effects, such as multiphonis, harmonic tones for the voice and the clarinet,
laying percussion with a cello bow or the piano with fine chains.

ohn cage est né à Los Angeles en 1912. il a été l'élève de schoenberg
t de cowell. c'est sans doute le compositeur le plus influent de son
oque. le critique new-yorkais barbara rose a écrit à son sujet:
age ne cesse jamais d'enseigner: il a en effet donné des cours au black
untain college et à la new school de new york et il joue à l'enseignant
ns ses multiples conférences et publications... grâce à toutes ses
tivités, cage a laissé son empreinte sur la sensibilité de toute une
hération de jeunes musiciens, chorégraphes, peintres et sculpteurs".

aria, composé à milan en 1958, peut être chanté en totalité ou en
rtie, seul ou avec Fontana Mix ou avec l'une quelconque des parties
concerto pour piano. la partition graphique représente le temps
rizontalement et la hauteur de son verticalement. la partition comporte
squ'à 8 couleurs plus des traits noirs et des lignes en pointillé qui
présentent 10 styles de chant. chaque style peut être utilisé dans
mporte quelle correspondance. ce soir, mad. sheppard utilisera
cessivement le jazz, le sprechstimme, l'opéra, le théâtre musical, le
le populaire, le style enfantin et le nasal.

le compositeur et violoniste brésilien frederico richter vit actuellement à Montréal où il effectue, grâce à une bourse de son pays, des études de doctorat en composition et en musique électronique. il a réalisé ses "dreams and fantasy" en 1980 au studio de musique électronique de l'université McGill. à propos de son oeuvre, il a écrit: il n'y a pas de sons concrets dans cette composition, tout ce qui y figure a été créé électroniquement avec un synthétiseur Moog à l'aide de diverses techniques dont la fluctuation de vitesse, la réverbération, le glissement de fréquence etc. l'oeuvre qui est divisée en deux parties peut dépeindre la transition qui s'opère entre un "sommeil léger" et un "sommeil profond". le morceau commence par un doux son de cloches imaginaires invitant le corps à la détente et l'esprit à un envol dans un espace inconnu. dans la deuxième partie, les cloches imaginaires sont plus lointaines et, plongés dans un profond sommeil, nous pénétrons dans un monde de couleurs, de fantaisie et de rêves merveilleux, sans cauchemar. l'oeuvre se termine après un moment de silence et un nouveau départ qui est comme un dernier adieu à ce monde de rêves. f.r.

moebius strip est une étude de la musique sur un fond de temps élastique. l'oeuvre est conçue comme une variation cyclique de cercles qui ne cessent de s'agrandir et surtout de cycles et de retours surprenants à certains moments clé. moebius strip est une forme concrète de structure cyclique "surprenante" et c'est cette forme particulière qui a guidé le compositeur dans la conception globale de cette oeuvre et qui, nous l'espérons, aidera l'auditeur à "accrocher" avec ce qu'il va entendre. h.k.

harry kirschner, né à montréal en 1950, a étudié la composition à l'université de c.-b. avec cortland hultberg et il continue d'axer sa musique sur des phénomènes naturels.

le compositeur argentin dante grela est né en 1941. il a été l'élève de francisco kropfl et il est diplômé de l'instituto de musica de rosario. en 1978, il est arrivé à new york avec une bourse fullbright pour y entreprendre des recherches sur la musique électroacoustique à l'université columbia. c'est au centre de musique électronique de columbia qu'il a créé son oeuvre "glaciación". l'oeuvre est empreinte d'éléments de percussion quoique tous les sons soient d'origine électronique. l'un des éléments essentiels de cette composition est le mouvement spatial des sons le long de diverses lignes dans la salle ou plus précisément gelés sur un haut-parleur particulier. le mot glaciacion signifie l'époque glaciaire.

Le compositeur argentin MARIANO ETKIN est né en 1943. Il a fait ses études en Argentine et à l'étranger où il a été l'élève, entre autres, de Alberto Ginastera, Gottfried M. Koenig et Luciano Berio. En Argentine, Etkin enseigne l'analyse et les techniques contemporaines à l'université nationale de Santa Fe où il dirige également un projet de développement de la musique contemporaine. Il est actuellement professeur invité à la faculté de musique de l'université McGill où il est déjà venu une première fois en 1977.

"LO UNO Y LO OTRO" a été composé en 1977. Cette oeuvre illustre à merveille le concept des deux éléments qui s'opposent, éléments qui ont trait l'un à l'autre et qui oscillent entre les extrêmes de l'évidence et de la subtilité maximum au sein de tous les paramètres musicaux.

le compositeur espagnol jesus villa rojo est l'un des représentants les plus importants de l'avant-garde musicale madrilène. villa rojo, clarinettiste mondialement célèbre, participe beaucoup à l'organisation de formations pour l'exécution de musique nouvelle; il est le directeur du groupe "lim" (laboratorio de interpretacion musical) et il a également créé un ensemble de clarinettistes. son oeuvre "apuntes para una realizacion abierta" (sketch pour une réalisation ouverte) est écrite surtout sous forme graphique et proportionnelle. elle fait beaucoup appel à l'improvisation au sein de cadres plus ou moins rigides et comprend de nombreux effets spéciaux: multiphonis, tons harmoniques pour voix et clarinette, utilisation de la batterie avec un archet de violoncelle ou du piano avec cinq chaînes.

john cage was born in 1912 in Los Angeles, he studied with schoenberg and cowell. cage is undoubtedly the most influential figure on the art of today. says barbara rose, art critic from new york: "cage is always a teacher: directly he has taught at black mountain college and at the new school in new york, and indirectly, as he does in his frequent lectures and publications... because of his activities, cage has set his stamp on the sensibility of an entire generation of young musicians, choreographers, painters and sculptors."
the aria, written in Milan, Italy, in 1958, can be sung in whole or in part, alone or with Fontana Mix or with any parts of the Piano Concerto. the graphic score represents time horizontally and pitch vertically. the score includes up to 8 colors, plus black lines and dotted lines, which represent 10 styles of singing. any style can be used in any correspondence. in this performance, ms. sheppard will use jazz, sprechstimme; operatic; musical theatre; popular; childish and nasal.

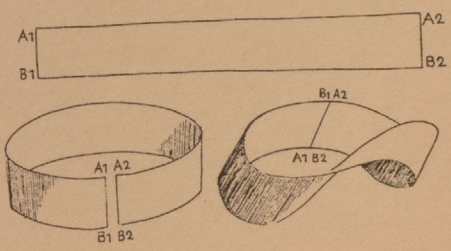
the brazilian composer and violinist Frederico Richter, is presently living in Montreal, on a fellowship from his country, to do post-graduate studies, in composition and electronic music. he realised his 'dreams and fantasy' during 1980, at the electronic music studio, McGill University. the composer has said about his work: there are no concrete sounds in this composition, all the material was created electronically with a Moog Synthesizer, applying a number of techniques, among them, speed variation, reverberation, frequency shifting, etc. the work, divided into two parts, could depict the transition from 'light sleep' to 'deep sleep'. the work begins with a gentle ringing of imaginary bells, inviting the body to relax and the sleeping mind to float in an unknown space. during the second part, the imaginary bells are more remote, and in the deep sleep we enter a world of colour, fantasy and marvellous dreams, without nightmares the work concludes after a silence and a new beginning, which is the last farewell to th deep world of dreams.

f.r.

moebius stripis meant as an exploration of music against a background of elastic time. the overall conception is one of cyclical variation, of ever widening circles, and specially of cycles and surprising returns to key points. the Moebius Strip is a concre form of 'surprising' cyclical structure, and is the specific form that has guided the composer in his overall conception of this work and hopefully will help the listener mak 'ties' with what he/she is about to hear.

h.k.

harry kirschner, born in 1950 in montreal, studied composition at the university of B.C. with Cortland Hultberg and he continues to be interested in natural phenomena as a focal point for his music.



223. How to make a Moebius Strip



C A P A C

Au service des compositeurs depuis 1925
At the service of composers since 1925

L'Association des Compositeurs, Auteurs
et Editeurs du Canada, Limitée

Composers, Authors and Publishers Association
of Canada, Limited

Bureau du Québec:

Quebec Office:

1245, rue Sherbrooke ouest, Bureau 1470
Montréal, Québec
H3G 1G2

Adressez-vous à:
Please ask for:

Michel Paré, Directeur pour le Québec et avocat conseil
Director for the Province of Quebec and Legal Counsel

Me France Lafleur, Directeur, Service des adhérents et avocat conseil
Director, Membership Department and Legal counsel

programme

aria, with fontana mix
and piano concerto (1958) — john cage

dreams and fantasy (1980),
electroacoustical music — frederico richter

moebius strip (1981),
for piano and tape — harry kirschner

i n t e r m i s s i o n

glaciacion (1978),
for quadraphonic tape — dante grela

lo uno y lo otro (1977), for piano — mariano etkin

apuntes para una realizacion abierta,
for voice, clarinet, percussion
and piano (1975) — jesus villa rojo

* world première

** first performance in Canada

\+ tape realised at the electronic music studio, McGill University

\+\+ tape realised at the electronic music center, Columbia University, New York

RECITAL HALL

McGill University

Friday, March 20, 1981
8:30 pm

Faculty of Music
Strathcona Music Building

L I N D A B R A D Y, piano
student of Esther Master

CHROMATIC FANTASY AND FUGUE IN D MINOR — J.S. Bach

SONATA IN E MAJOR, op. 109 — Beethoven

Vivace: Adagio espressivo
Prestissimo
Andante molto cantabile ed espressivo con variazioni

i n t e r m i s s i o n

VALSES NOBLES ET SENTIMENTALES — Ravel

ANDANTE SPIANATO ET LA GRANDE POLONAISE — Chopin

McGill University

Faculty of Music
Strathcona Music Building

RECITAL HALL
Monday, March 23, 1981
4:00 pm

VOICE RECITAL

students of Bentley, Doroschuk, Kalil, Purdy

O SLEEP, WHY DOST THOU LEAVE ME — Handel

Recit: GIUNSE ALFIN IL MOMENTO
Aria: DEH VIENI, NON TARDAR — Mozart
(Le Nozze di Figaro)

Susan Eyton-Jones, soprano
Roxanne Lefebvre, piano

CARO MIO BEN — Giordani

FROM OUT THE FOLD — Haydn
(The Seasons)

Patrick Hare, baritone
Michael McMahon, piano

ADELAIDE — Beethoven

IL MIO TESORO (Don Giovanni) — Mozart

Tim Sherwood, tenor
Michael McMahon, piano

ACH, BLEIBE DOCH, MEIN LIEBSTES LEBEN — Bach
(Cantata 11)

.../2

BERCEUSES DU CHAT — Stravinsky

Sur le Poêle
Intérieur
Dodo
Ce qu'il a le chat

Maria Popescu, alto
Doris Killam, piano
René Vachon, violin
François Houle, clarinet - E^{b}
Serge Bélanger, clarinet - B^{b} & A
Joanne Lagendyk, bass clarinet

CUATRO MADRIGALES AMATORIOS — Rodrigo

Con qué la lavaré?
Vos me matasteis
De donde venis, amore?
De los alamos vengo, madre.

Marie Pothier, soprano

LAMENTO — Duparc
LE MANOIR DE ROSEMONDE — Duparc
CHANSON TRISTE — Duparc

John MacMaster, tenor
Kathy Phippard, piano

RECITAL HALL
Monday, March 23, 1981
7:30 pm

McGill University

Faculty of Music
Strathcona Music Building

M A R K S I M O N S, clarinet
student of Peter Freeman
assisted by Mimi Blais, piano

CONCERTO NO. 1 — von Weber

Allegro moderato
Adagio ma non troppo
Rondo Allegretto

SONATA, op. 167 — Saint-Saëns

Allegretto
Allegro animato
Lento
Molto allegro

i n t e r m i s s i o n

THREE PIECES FOR CLARINET SOLO — Stravinsky

SONATA IN F MINOR, op. 120, no. 1 — Brahms

RECITAL HALL

Tuesday, March 24, 1981
4:00 pm

McGill University

Faculty of Music
Strathcona Music Building

PIANO RECITAL

students of Tom Plaunt

Toccata in G Major BWV 916 — J.S. Bach

Presto
Adagio
Allegro

Jean-Luc Cholette

Partita in C Minor BWV 826 — J.S. Bach

Sinfonia
Allemande
Courante
Sarabande
Rondeau
Capriccio

Richard Solomon

Impromptu in C Minor, op.90 no. 1 — Schubert

Allegro molto moderato

Manon Bouchard

Sonata in D Major, op. 28 — Beethoven

Allegro

"The Alcotts" from Piano Sonata No.2 — Ives
(Concord, Mass. 1840-1860)

Ruth Neufeld

RECITAL HALL
Thursday, March 26, 1981
4:00 pm

McGill University

Faculty of Music
Strathcona Music Building

CONDUCTING CLASS CONCERT

SERENADE NO. 12 IN C MINOR, K 488 Mozart

Allegro
Menuetto

Cynthia Flower, Maggie Moser, oboes
Serge Bélanger, Sandy Goldman, clarinets
Anne-Marie Leenhouts, Cheryl Pellat, french horns
Pat McMullen, Annette Champness, bassoons
Stephen Morris, conductor

SIMPLE SYMPHONY Britten

Boisterous Bourée
Sentimental Saraband
Playful Pizzicato

David Nelson, Karen Langille, violins
François Barbeau, viola
Mario Giroux, cello
Martin Dubeau, conductor

OVERTURE IN C MAJOR Fax
KONZERT IN C MAJOR Heinichen

Allegro
Pastorell
Adagio
Allegro assai
Allegro

Cynthia Bartlett, Heather Howes, Myrtha Boily, Paul St. Laurent, flutes
Karen Langille, David Nelson, violins
Peter Purich, viola
Gill Stikeman, cello
Michel Lachance, bass
Josée April, harpsichord
Michael Letovsky, conductor

981

PT FOR SEVEN Brott

Prelude
Canada Case History (Birney)
Erosion (Pratt)
Children of Martha (Douglas)
Quiet (Picktball)
A Lengend of His Return to St. Eustache
(Bournot)

n MacMaster, reciter
s Edwards, E^b clarinet
g Miller, E^b saxophone
id Nelson, violin
rew Bacon, viola
gis Bélanger, cello
da Brady, piano
rid Tark, conductor

n

McGill University

Faculty of Music
Strathcona Music Building

RECITAL HALL
Thursday, March 26, 1981
8:30 pm

S U Z A N N E B Y R N E S, flute
student of Cindy Shuter

assisted by Harry Kirschner, piano

SONATA IN A MINOR NO. 2 — Handel

Larghetto
Allegro
Adagio
Allegro

FANTASY, op. 79 — Fauré

Andantino
Allegro

i n t e r m i s s i o n

FANTASIA IN G MINOR, NO. 12 for solo flute — Telemann

Grave/Allegro/Grave
Allegro/Dolce/Allegro
Rondeau

SONATA — Piston

Allegro moderato e congrazia
Adagio
Allegro vivace

SYRINX for solo flute (1913) — Debussy

McGill University

Faculty of Music
Strathcona Music Building

RECITAL HALL

Monday 30 March 1981
4:00 pm

PIANO RECITAL

by students of Elizabeth Dawson

SONATA Op.27 no.1 in E^b — Beethoven

Andante: Allegro
Allegro molto e vivace
Adagio con espressione
Allegro vivace

Raffi Toumayan

POLONAISE Op.26 no.1 — Chopin

Daniel Silverberg

PRELUDE AND FUGUE, Book I, $F^{\#}$ minor — Bach

CAPRICCIO Op.116 no.3 — Brahms

Stephen Armour

SONATA Op.57 — Beethoven

Allegro assai

Susan Hlasny

SONATA — Ginastera

Allegro marcato

Lois Craig

McGill University

Faculty of Music
Strathcona Music Building

Monday 30 March 1981, 8:30 pm

PIANO RECITAL

by students of Norair Artinian

SONATA in D major, 1st mvt. — Mozart
Cheryl Brown

LA PLUS QUE LENTE — Debussy
Jacinthe Harbec

NOCTURNE op.48 No.1 in c minor — Chopin
Ludwig Boyadjian

ETUDE op.10 no.12 in c minor — Chopin
Antonio Carlone

NOCTURNE no.2 in B major — Fauré
No.1, from SARCASMS — Prokofiev
Cindy Rosen

FASCHINGSSCHWANK AUS WIEN — Schumann
Allegro - Romanze - Scherzino - Intermezzo - Finale

15 HUNGARIAN PEASANT SONGS — Bartok
Steve McManaman

McGill University

Faculty of Music
Strathcona Music Building

Tuesday 31 March 1981, 8:30 pm

SYDNEY VRANA - LOUIS DUMAINE, guitar duo

students of Antonin Bartos

CONTRAPUNCT 1584	Vincensio Galilei
RECERCATE CONCERTANTE 1559	Francesco da Milano
SUITE Corant Alman Corant 2	William Lawes (1602-1645)
FUGUE from "Well-Tempered Clavier" 1744	J.S.Bach
SERENADE A major op.96	Ferdinand Carulli (1770-1841)
i n t e r m i s s i o n	
FANTAISIE "Souvenir de Russie" op.63	Fernando Sor
TANGO ESPANOL	Isaac Albéniz
CORDOBA	Isaac Albéniz

McGill University

Wednesday, April 1, 1981
4:00 pm

Faculty of Music
Strathcona Music Building

MIXED ENSEMBLES CONCERT, under the direction of Cindy Shuter and Ted Griffith

Tuba Ensemble

Euphoniums: Tim Booth, Robert McNally
Tubas: Bill Bowles, Lorri Faughnan,
Greg McGillis, Hillary Rowland

Flute Quartet: Elyse Chevanelle (flute & piccolo)
Caroline Coulombe, Françoise Lamarche,
Chantal Rhéaume

programme

QUATUOR POUR FLUTES — Dubois

Fêtes
Passapied
Complainte
Tambourin

SONATA FOR FLUTE AND TUBA — Hartley

Myrtha Boily, flute
Bill Bowles, tuba

ANDANTE KV616 — Mozart
arr. S. Hiby

Flute Quartet

DUO #1 — Kopprasch

Bill Bowles, Hillary Rowland, tubas

TURKISH MARCH — Mozart
arr. A. van Leewen

Flute Quartet

HABANERA — Ravel
ENTRACTE — Ibert

Myrtha Boily, flute; Pierre Benichow, guitar

SWING LOW, SWEET CHARIOT	Traditional arr. I. Wagner
FIESTA Tuba Ensemble	Solomon
GRAND QUARTET IN E MINOR, op. 103 Rondo	Kuhlau
MARCH OF THE DILL PICCOLOS Flute Quartet	Carroll



RECITAL HALL
Wednesday, April 1, 1981
7:30 pm

McGill University
Sherbrooke Street West,
lontreal, PQ, H3A 1E3

392-4550

CONSERVATORY PIANO, GUITAR AND CELLO RECITAL

Students of Bruce Adams, Dawna Rhodenhizer, Cathy Walker, Gary Antonio, and Kathleen Tucker.

BARCAROLLE	Van der Staak
Shelley Dilallo, Guitar	
ALLEGRO	Telemann
MY LITTLE GOLDFISH	Hirschberg
Erwin Santaca, Piano	
CHANT POPULAIRE	Brahms
Sabrina Leigh, Cello	
WALTZ IN C	Carulli
STUDY no. 49	Sagreras
PRELUDE no. 16	Shearer
Steven Ades, Guitar	
MARCHING TRUMPETS	Berlin
THE BRONZE BEAR	Adair
Jennifer Davanloo, Piano	

P.T.O.

MINUETTO IN A	Buttstedt
STUDY no. 81	Sagreras
ROMANZA	Anon

John Lisi, Guitar

BOUREE (Gt)	Francocoeur

Deborah Mas, Cello

IN THE WOOD	Thomas

Stephanie Marshall, Piano

MUSETTE IN C	Bach
STUDY no. 55 IN D	Sagreras
ALLEGRETTO IN C	Dale

James Dale, Guitar

SUNDAY AFTERNOON MUSIC	Copland
LA CHASSE, op. 100	Burmuller

Debbie Johnston, Piano

PRELUDE (SUITE FOR A MUSICAL CLOCK)	Handel
STUDY no. 2 - "CORAL"	Brower
STUDY no. 11 - ANDANTINO	Sagreras

Seiji Gutierrez, Guitar

RECITAL HALL

Thursday, April 2, 1981
4:00 pm

McGill University

Faculty of Music
Strathcona Music Building

PIANO RECITAL

students of Tom Plaunt

IMPROMPTU IN E^{b} MAJOR, op. 90 no. 2 — Schubert

Manon Bouchard

POLONAISE IN $C^{\#}$ MINOR, op. 26 no. 1 — Chopin

Allegro appasionato

Jacques Giroux

SONATA IN A^{b} MAJOR, op. 26 — Beethoven

Andante con variazioni

AEGEAN SKETCHES (1961) — Coulthard

The Valley of the Butterflies
Wine Dark Sea
Legend (The Palace of Knossos)

Richard Solomon

RECITAL HALL

Thursday, April 2, 1981
7:00 pm

McGill University

Faculty of Music
Strathcona Music Building

GUITAR RECITAL

DREI TENTOS — Henze

SUITE IN D MAJOR FOR CELLO — J.S. Bach

- Prelude
- Allemande
- Menuet I & II
- Gigue

PRELUDE NO. 5 — Villa-Lobos

Ginette Proulx, student of Peter McCutcheon

ALMAN — Cutting

SONATA IN C, op.15 no.2 — Sor

ETUDE NO. 15 — Aguado

PRELUDE NO. 1 — Villa-Lobos

Thanh Do, student of Stephen Fentok

SONATE EN MI MINEUR, L.352 — Scarlatti

DANZA POMPOSA — Tansman

VALS VENEZOLANO, no.3 — Lauro

ESTUDIO — Segovia

Nga Ngoc Vo, student of Stephen Fentok

McGill University

Faculty of Music
Strathcona Music Building

RECITAL HALL
Thursday 2 April 1981
8:30 pm

R E C I T A L

S Y L V I E P I C H É , piano

student of Charles Reiner

PRELUDE AND FUGUE III in C# major	Bach
SONATA Op.78 in F# major	Beethoven
Adagio cantabile Allegro, ma non troppo Allegro vivace	
VARIATIONS SERIEUSES Op.54 d minor	Mendelssohn
ETUDE Op.8 #12 in d# minor	Scriabin

McGill University

Faculty of Music
Strathcona Music Building

RECITAL HALL
Monday 6 April 1981
1:00 pm

L O U I S E T R E M B L A Y , piano

student of Paul Loyonnet

ENGLISH SUITE No.2 in a minor — Bach

Prélude
Allemande
Courante
Bourrée I & II
Gigue

SONATA Op.101 in A major — Beethoven

Allegro ma non troppo
Vivace alla marcia
Adagio
Allegro

POLONAISE FANTAISIE in A^{b} Op.22 — Chopin

RECITAL HALL
Monday, April 6, 1981
4:00 pm

McGill University

Faculty of Music
Strathcona Music Building

V O I C E R E C I T A L
students of J. Bentley, B. Doroschuk, J. Simons

VERDI PRATI — Handel
NON SO PUÌ COSA SON — Mozart
(Le Nozze di Figaro)

Roxanne Martel, soprano
André Belzil, piano

ABENDEMPFINDUNG — Mozart
IL MIO BEL FOCO — Marcello

Madeleine Palmer-Rousseau, soprano
Robert McAlear, piano

ICH FOLGE DIR GLEICHFALLS — J.S. Bach
(St. Matthew Passion)
ALS LUISE DIE BRIEFE IHRES
UNGETREUEN LIEBHABERS VERBRANTE — Mozart
MIO CARO BENE (Rodelinda) — Handel

Marla Mayson, soprano
Marc Patch, piano

THE VAGABOND (Songs of Travel) — Vaughn-Williams
WER EIN LIEBCHEN HAT GEFUNDEN — Mozart
(Abduction from the Seraglio)

Desmond Byrne, bass
Olga Gross, piano

COME SING AND DANCE — Howells
ALLELUIA (Exultate Jubilate) — Mozart

Rosemary Hansen, soprano
Martin Hansen, piano

.../2

THE THOUGHT — Holst
LET THE BRIGHT SERAPHIM — Handel
(Samson)

Anne Wilkinson, soprano
Linda Brady, piano

VOCALISE — Rachmaninoff
JE SUIS TITANIA (Mignon) — Thomas

Marie-Claude Arpin, soprano
Marthe Hervieux, piano

MELODIES PASSAGÈRES, op. 27 — Barber
Puisque tout passe
Un cygne
Tombeau dans un parc
Le clocher chante
Départ

John MacMaster, tenor
Kathy Phippard, piano

ZUEIGNUNG — Strauss
ALLERSEELEN — Strauss
NANA — Falla
CANÇION — Falla

Wendy Hamel, soprano
Diane Oliver, piano

RECITAL HALL

Monday, April 6, 1981
8:00 pm

McGill University

Faculty of Music
Strathcona Music Building

VOICE RECITAL
students of Margaret Kalil

BATTI, O BEL MASETTO (Don Giovanni) — Mozart

Helen Rainville, soprano
Harry Kirschner, piano

CONNAIS TU LE PAYS (Mignon) — Thomas

Evelyn Lamonde, mexxo-soprano
Eve-Marie Lavalée, piano

VOICES OF SPRING — Strauss

Kim Andrews, soprano
Harry Kirschner, piano

ME VOICI DANS SON BOUDOIR (Mignon) — Thomas

Pat Place, mexxo-soprano
Robert McAlear, piano

CARO NOME (Rigoletto) — Verdi

Maria Ciccoglione, soprano
Michael McMahon, piano

ADELAIDE — Beethoven

Tim Sherwood, tenor
Michael McMahon, piano

EXULTATE JUBILATE (first movement) — Mozart

Kate Brown, soprano
Nan Detchon, piano

.../2

STRIDE LA VAMPA (Il Trovatore) — Verdi

Celine Chaput, mexxo-soprano
Monique LeBlanc, piano

TACEA LA NOTTE (Il Trovatore) — Verdi

Hélène Marchand, soprano
Robert McAlear, piano

MI CHIAMANO MIMI (La Bohème) — Puccini

Elizabeth Ekholm, soprano
Michael McMahon, piano

FINCH HAN DAL VINO (Don Giovanni) — Mozart

Owen Duggan, baritone
Michael McMahon, piano

EUCH LUFTEN (Lohengrin) — Wagner

Elizabeth Norman, soprano
Robert McAlear, piano

AH NON CREDEA (La Sonnabula) — Bellini

Francine Labelle, soprano
Michael McMahon, piano

CHE FARO SENZA EURIDICE (Orfeo) — Gluck

Elizabeth Bolton, mezzo-soprano
Robert McAlear, piano

AH, FUYEZ (Manon) — Massenet

Berthier Denys, tenor
Elizabeth Bertrand, piano

QUI LA VOCE (I Puritani) — Bellini

Linda Pavelka, soprano

LES CHEMINS DE L'AMOUR — Poulenc

Barbara Lewis, soprano
Andrea Carr, piano

CAVATINA (Il Corsaro) — Verdi

Marie Pothier, soprano
Robert McAlear, piano

CHI SA, QUAL SIA (Concert Aria) — Mozart

Beverly McGuire, soprano
Liza Dahlgren, piano

VIEN, LEONORA (La Favorita) — Donizetti

Jean-Michel Sereni, baritone
Sandra Bartfai, piano

McGill University

Faculty of Music
Strathcona Music Building

RECITAL HALL
Tuesday 7 April 1981
4:00 pm

P H I L I P P E D A V I D , violin

student of Mauricio Fuks

P A U L S T E W A R T , piano

SONATA for violin alone, no.2, a minor — Bach

Adagio
Fugue
Andante
Allegro

CONCERTO No.2 — Wieniawski

Allegro moderato
Andante non troppo
Allegro moderato

RECITAL HALL

Tuesday, April 7, 1981
7:30 pm

The McGill Conservatory of Music

P I A N O R E C I T A L

students of Sylvia Hajetian, Merlin Thompson, Bruce Adams and Kenneth Woodman

THREE PART INVENTION #13 — J.S. Bach

Peter Megoudis

SONATA K. 189 — Mozart
Adagio

Claudette Gauvin-Dyda

VALS VENEZOLANO NO. 3 — Lauro

Thomas Kemp

SONATA IN C MINOR Hob.XVI/20 — Haydn
Moderato
Andante con moto
Finale - Allegro

POLONAISE MILITAIRE, — Chopin
op. 40 no. 1

James Mackey

SONATA V — Mozart
Allegro

Nancy Kawai

.../2

PRELUDE NO. 1 IN E MINOR — Villa-Lobos

Cheryl Chappel

RONDO CAPRICCIOSO, op. 14 — Mendelssohn

CONCERTO NO. 1, op. 15 — Beethoven
Allegro con brio

Arlene Whitmore

TROIS PIECES POUR LA LEGENDE DOREE — Pepin

Prélude
Interlude
Toccate

John McLaren

RECITAL HALL

McGill University

Tuesday, April 7, 1981
9:00 pm

Faculty of Music
Strathcona Music Building

A N D R E A C A R R, piano
student of Luba Zuk

PARTITA NO. 2 in c minor — J.S. Bach

Sinfonia
Allemande
Courante
Sarabande
Rondeau
Capriccio

SONATA in D Major, op. 10 no. 3 — Beethoven

Presto
Largo e mesto
Minuetto and Trio
Rondo

P A U S E

SCHERZO in B^b minor, op. 31 — Chopin

INTERMEZZI, op. 117 — Brahms

Andante moderato
Andante non troppo e con molto espressione

SONATA NO. 1 in f minor — Prokofieff

RECITAL HALL

McGill University

Faculty of Music
Strathcona Music Building

Thursday 8 April 1981
4:00 pm

MYRIAM PELLERIN, violin
SUSAN COTTRELL, violin
ANDREW BACON, viola
TINA WILLIAMS, cello

ensemble class of Stephen Kondaks

STRING QUARTET Op.76 #1 — Haydn

Allegro con spirito
Adagio sostenuto
Menuetto. Presto
Allegro ma non troppo

STRING QUARTET Op.51 #1 — Brahms

Allegro
Romanze - Poco Adagio
Allegro molto moderato e comodo -
Un poco piu animato
Finale - Allegro



McGill University
555 Sherbrooke Street West,
Montreal, PQ, H3A 1E3

392-4550

RECITAL HALL

Wednesday, April 8, 1981
7:30 p.m.

PIANO, VIOLIN, AND FLUTE RECITAL
Students of F. Pepin, S. Hajetian, F. Sheppard, D. Rhodenhizer, A. Knock, and D. Rydlo

MINUET in G — H. Purcell
SONATA — Hook
CZECH DANCE — Slacky

Asa Fukuoka - Piano

SONATA no 6 in E MAJOR — G.F. Handel
ADAGIO
LARGO
ALLEGRO

Peter Neufeld - Violin

FANTASIA — Telemann

Bessy Megoudis - Piano

BEAR DANCE — Bartok

Marie Anne Yang - Piano

INVENTION no. 13 - A MINOR — Bach

Alain Bouchard - Piano

SONATINA in C MAJOR OP. 55 no. 1 — Kuhlau
FIRST MOVEMENT

Kendra Durnford - Piano

PRELUDE IN E MINOR — Bach
SONATA IN G MAJOR — Cimarosa
MONKEYS — B. Marmnu

Kimi Fukuoka - Piano

MUSIC FOR CHILDREN OP. 65 — Prokofieff
WALTZ
MARCH OF THE GRASSHOPPERS

Carolyn Whitzman - Piano

SONATINA IN G MAJOR OP. 36 no. 2 — Clementi
THIRD MOVEMENT, ALLEGRO

Katie Chao - Piano

MINUET AND SPIRIT DANCE FROM ORPHEUS — Gluck

Linda Young - Flute

FANTASIA IN G — Telemann
ETUDE — Slavicky

Chizu Fukuoka - Piano

CHILDREN'S GAME — Bartok
TEST

Macha Limonchik - Piano

CONCERTO IN D MAJOR - VIVACE — Haydn
- UN POCO ADAGIO
- ALLEGRO ASSAI

Ann Osana - Piano

McGill University

Faculty of Music
Strathcona Music Building

RECITAL HALL C310
Wednesday 8 April 1981
8:00 pm

TWO - PIANO CONCERT

Elizabeth Dawson,
coordinator

Programme

CONCERTO IN C MAJOR — Bach

Adagio ovvero largo
Allegro: fuga

Manon Auger and Denise Lapointe

CONCERTINO Op.94 — Shostakovich

Gabrielle Bauer and Yun Oen

DOLLY SUITE Op.56 for piano duet — Fauré

1. Berceuse
2. Mi-a-ou
3. Jardin de Dolly
4. Kitty Valse
5. Tendresse
6. Pas Espagnol

Nos.1, 2, 6 : Manon Auger and Denise Lapointe
Nos.3, 4, 5 : Nicole De Cristofaro and Chantal Daigle

CONCERTO IN C MINOR — Bach

Allegro - Andante - Allegro

Nicole De Cristofaro and Chantal Daigle

PETITE SUITE — Debussy

En Bateau - Cortège

Stephen Armour and Raffi Toumayan

McGill University

Faculty of Music
Strathcona Music Building

RECITAL HALL
Thursday, April 9, 1981
8:30 pm

B A R R Y C A D I E U X, piano
student of Charles Reiner

SONATA in c minor, K. 457 — Mozart

Molto allegro
Adagio
Allegro assai

ETUDE in f minor, op. 10 no. 9 — Chopin

I N T E R M I S S I O N

INTERMEZZO in E^b minor, op. 118 no. 6 — Brahms

IMAGES BOOK I — Debussy

Reflets dans l'eau
Hommage à Rameau
Mouvement

ETUDE in A^b Major, op. 25 no. 1 — Chopin

RECITAL HALL
Friday, April 10, 1981
4:00 pm

McGill University

Faculty of Music
Strathcona Music Building

P H I L I P C O I T E U X, guitar
student of Stephen Fentok

QUEEN ELIZABETH, HER GALLIARD — Dowland

TOMBEAU SUR LA MORT DU COMTE LOGY — Weiss

FUGUE in a minor — J.S. Bach

SONATA in A Major — Diabelli

Andante sostenuto
Minuet (Scherzo)

i n t e r m i s s i o n

SONATINA — Torroba

Allegretto
Lento
Allegro

QUATRE PIÈCES BRÈVES — Martin

Prélude
Air
Plainte
Comme une Gigue

RECITAL HALL C310
Friday, April 10, 1981
8:00 pm

McGill University

Faculty of Music
Strathcona Music Building

D E B O R A H C O R B E R, piano
student of Dorothy Morton

PARTITA IN G MAJOR	J.S. Bach
PRELUDE, CHORALE AND FUGUE	Franck

I N T E R M I S S I O N

UNE BARQUE SUR L'OCEAN	Ravel
VALLEE DES CLOCHES	Ravel
(From Miroirs)	
SONATA NO. 2 in d minor	Prokofiev

RECITAL HALL
Friday, April 10, 1981
8:30 pm

McGill University

Faculty of Music
Strathcona Music Building

ROBERT McNALLY, trombone
student of Ted Griffith

MORGENMUSIK (1932) — Hindemith

Massig bewegt
Langsam viertel
Bewegt

David Dando, trumpet
Kirk Wilkie, trumpet
Peter Sullivan, trombone
Robert McNally, bass trombone

DEUX DANCES — Jean-Michel Defaye

Danse Sacrée
Danse Profane

Robert McNally, bass trombone
Peter Chiasson, piano

INTERMISSION

CONCERTO FOR BASS TROMBONE AND ORCHESTRA — Thom Ritter George

Robert McNally, bass trombone
Peter Chiasson, piano

SONATINE — Bozza

Allegro vivo
Andante ma non troppo
Allegro vivo
Largo - Allegro vivo

Kirk Wilkie, trumpet
David Dando, trumpet
Annemarie Leenhouts, french horn
Peter Sullivan, trombone
Robert McNally, bass trombone

RECITAL HALL

Monday, April 13, 1981
9:00 pm

McGill University

Faculty of Music
Strathcona Music Building

R O X A N E L E F E B V R E, piano
student of Luba Zuk

assisted by Suzanne Byrnes, flute

PRELUDE AND FUGUE in f# minor, Vol II — Bach

SONATA IN D MAJOR, op.28 — Beethoven

Allegro
Andante
Allegro vivace
Allegro ma non troppo

p a u s e

SONATE FÜR FLÖTE UND KLAVIER (1936) — Hindemith

Heiter bewegt
Sehr langsam
Sehr lebhaft
Marsch

VISIONS FUGUTIVES, op.22 (excerpts) — Prokofiev

BALLADE IN A♭ MAJOR, op.47 — Chopin

RECITAL HALL

Wednesday, April 15, 1981
8:30 pm

McGill University

Faculty of Music
Strathcona Music Building

PIANO RECITAL

STUDENTS OF LUBA ZUK

SONATA in f minor, op.2 no.1 Prestissimo	Beethoven
MARCH ON AN UKRAINIAN FOLKSONG *Roman Murij*	Kolomyjets
SONATA IN C MAJOR, op.2 no.3 Allegro con brio	Beethoven
RHAPSODY in g minor, op.79 no.2 *Isabelle Laplante*	Brahms
SONATA in c minor, op.10 no.1 Allegro molto e con brio	Beethoven
TOCCATA *Anna Ferenc*	Khatchaturian
SONATA in c minor, op.13 Grave - Allegro di molto e con brio	Beethoven
IMPROMPTU IN E^b MAJOR, op.90 no.2 *Nicole Hamelin*	Schubert

.../2

SONATA IN B^b MAJOR, op.22 — Beethoven
Allegro con brio

PRELUDE IN E^b MAJOR, op.23 no.6 — Rachmaninoff

ETUDE in c minor, op.25 no.12 — Chopin
Natalie Ledden

P A U S E

PRELUDE AND FUGUE in c minor, Vol. I — J.S. Bach

NOCTURNE IN E^b MAJOR, op.9 no.2 — Chopin

POUR LE PIANO: - PRELUDE — Debussy
Takuhi Sedefgian

TOCCATA IN D MAJOR — J.S. Bach
Leonard Pinkas

SONATA NO. 1 in f minor — Prokofieff
Andrea Carr

RECITAL HALL

Wednesday, April 28, 1981
8:30 pm

McGill University

Faculty of Music
Strathcona Music Building

L E O N A R D P I N K A S , piano
student of Luba Zuk

TOCCATA IN D MAJOR	J.S. Bach
SONATA in d minor, op.31 no.2	Beethoven
Allegro *Adagio* *Allegretto*	
NOCTURNE in $c^{\#}$ minor, op.27 no.1	Chopin
SONATA NO. 3 in a minor	Prokofiev

RECITAL HALL

McGill University

Friday 1 May 1981
8:30 pm

Faculty of Music
Strathcona Music Building

R I C H A R D S O L O M O N , piano

student of Tom Plaunt

REQUIEM PIECE (Threnody)(1968) — Jean Coulthard (b.1908)

AEGEAN SKETCHES (1961) — Jean Coulthard

The Valley of the Butterflies
Wine Dark Sea
Legend (The Palace of Knossos)

PARTITA in c minor, BWV 826 — J.S.Bach (1685-1750)

Sinfonia
Allemande
Courante
Sarabande
Rondeau
Capriccio

i n t e r m i s s i o n

CARNAVAL Op.9 — R.Schumann (1810-1856)

The McGill Conservatory of Music

McGill University
Sherbrooke Street West,
ontreal, PQ, H3A 1E3

392-4550

RECITAL HALL, C209

Wednesday, May 6, 1981
7:30 p.m.

PIANO, VIOLIN and FLUTE RECITAL

Students of J. Creaser, F. Sheppard, F. Pepin, K. Tucker, D. Dahlgren and A. Knock.

DANCE (For Children, Vol 1,#21) — B. Bartok

Andrew Stead, Piano

NOCTURNE op. 9 #3 — Chopin

Ann Osana, Piano

ROMANCE in F op. 50 no. 2 — Beethoven

Patricia Furer, Violin
Monica Furer, Accompanist

INVENTION (2 parts) in F major — Bach
PRELUDE in B minor — Chopin

Ann Denis, Piano

PRELUDE II and FUGUE II in C minor — Bach

Colette Fijalkowski, Piano

(over)

SONATA in A minor — Bach
SOLO FOR FLUTE - POCO ADAGIO
ALLEGRO
ALLEGRO

Carlos Richter, Flute

SONATA no. 3 — Persichetti
1. DECLARATION
2. EPISODE
3. PSALM

Can Agbaba, Piano

PRELUDE and FUGUE in F. minor — Bach

Caroline Carle, Piano

CONCERTO in D minor op. 40 — Mendelssohn
1. ALLEGRO APPASSIONATO
2. ADAGIO

Helen Osana, Piano
F. Sheppard, Accompanist

RECITAL HALL
Friday 8 May 1981
8:30 pm

McGill University

Faculty of Music
Strathcona Music Building

R E C I T A L

G I L L S T I K E M A N , cello

Doris Killam, piano

SONATA in g minor — J.S.Bach

Vivace
Adagio
Allegro

SONATA FOR CELLO AND PIANO — Beethoven
Op.5 No.2

Adagio sostenuto ed espressivo
Allegro molto piu presto
Rondo: Allegro

i n t e r m i s s i o n

SONATA FOR CELLO AND PIANO — Shostakovich
Op.40

Allegro non troppo
Allegro
Largo
Allegro

McGill University

Faculty of Music
Strathcona Music Building

RECITAL HALL
Monday 11 May 1980
8:00 pm

H E L E N A K O H N , piano

student of Charles Reiner

RONDO in a minor, KV 511 — Mozart

THREE PRELUDES from Op.38 — Kabalevsky

No.8 Andante non troppo
No.22 Scherzando
No.14 Prestissimo

SONATA in g minor, op.22 — Schumann

Prestissimo
Andantino
Scherzo: Allegro molto
Rondo: Presto

i n t e r m i s s i o n

SONATA No.6, op.82 — Prokofiev

Allegro moderato
Allegretto
Tempo di Walzer lentissimo
Vivace

* * *

The McGill Conservatory of Music

McGill University
Sherbrooke Street West,
ontreal, PQ, H3A 1E3

392-4550

RECITAL HALL, C209

Wednesday, May 13, 1981
7:30 p.m.

PIANO, FLUTE, CLARINET, VOICE and GUITAR RECITAL

Students from the studios of S. Macklin, D. Dahlgren, E. Bedard, P. Robertson, A. Knock and G. Antonio.

GAVOTTE — Bach

Lisa Hoffer, Flute
Debra Hoffer, Accompanist

PRELUDE AND FUGUE IN G MINOR — Bach
S. 861

Marie Saheb, Piano

MENUET — Handel
MENUET IN G — Bach

Linda Waters, Flute
Joanne Lapin, Accompanist

RONDO-CAPRICE — J-S Demal
(Du Concerto Pour Clarinette)

Susan Grundy, Clarinet

ADIEU — Faure
CARO MIO BEN — Giordani

Pauline Haddad, Voice
Kathy Phippard, Accompanist

CONCERTO IN A MAJOR FOR TWO FLUTES AND PIANO
3rd MOVEMENT ONLY — Viotti

Albert Schenk, Flute
Nicole Beaudoin, Accompanist
Penny Robertson, Accompanist

SIX LITTLE PIANO PIECES (Op, 19) — Schoenberg

Constance Osborne, Piano

SONATA 1. ALLEGRO MALINCONICO — Poulenc
2. CANTILENA
3. PRESTO GIOCOSO

Beth Haslett, Flute
Roanne Levitt, Accompanist

WALTZE IN D MAJOR — Fernando Sor
ROMANCE IN E MINOR — Anonymous

J.A. Claude Belanger, Guitar

McGill Conservatory of Music

McGill University
5 Sherbrooke Street West,
Montreal, PQ, H3A 1E3

392-4550

RECITAL HALL, C209

Thursday, May 14, 1981

7:30 p.m.

VIOLIN, PIANO, GUITAR and CELLO RECITAL

Students from the Studios of Francine Pepin, Frederick Sheppard, Janet Creaser, Gary Antonio and Catherine Walker

GAVOTTE IN G — Gossec

Tania Ehramdjian, Violin
Mme. Masson, Accompanist

MINUET IN C — Mozart
WALTZ — Thomas

Nathalie Berger, Piano

MINUET — Boccherine

Christopher Bertschmann, Violin
Mme. Masson, Accompanist

CHORALE — Bach
ORANGES AND LEMONS — English Folk Song

Frederiksen Soren, Piano

OVER

McGill Conservatory of Music

McGill University
555 Sherbrooke Street West,
Montreal, PQ, H3A 1E3

392-4550

VIOLIN, PIANO, GUITAR and CELLO RECITAL

Students from the Studios of Francine Peplin,
Frederick Sheppard, Janet Creaser, Gary Antonio
and Catherine Walker

RECITAL HALL, C209

Thursday, May 14, 1981

7:30 p.m.

GAVOTTE IN G — Gossec

Maria Ehrenfried, Violin
Mme. Masson, Accompanist

MINUET IN C — Mozart
WALTZ — Thomas

Nathalie Berger, Piano

MINUET — Boccherine

Christopher Bertschmann, Violin
Mme. Masson, Accompanist

CHORALE — Bach
ORANGES AND LEMONS — English Folk Song

Frederiksen Soren, Piano

THE TWO GRENADIERS — Schumann

Pascal Normandin, Violin
Mme. Masson, Accompanist

PAVANE (D+, 1 MOVEMENT) — Milan
STUDY # 5 (B-, 1 MOVEMENT) — Sor
STUDIES # 3, 2, 5 — Brower

Jimmy Di Stephano, Guitar

MINUET IN G — Bach
CLOWNS OP. 39, No. 20 — Kabalevsky
ARIA — Charles Peerson

Anna Goulston, Piano

CONCERTO IN G Op. 13 — Seitz
3rd MOVEMENT ALLEGRO MODERATO

Marie Masson, Violin
Mme. Masson, Accompanist

MARCH IN G+ — Bach
GIGUE (G MAJOR) — Bach

Carl Alphonce, Cello
Bo Alphonce, Accompanist

SONATINA Op. 37 No. 3 in G MINOR — Shubert
1st MOVEMENT ALLEGRO GUSTO

Jerome Sackur, Violin
Mme. Sackur, Accompanist



McGill University
555 Sherbrooke Street West,
Montreal, PQ, H3A 1E3

392-4550

RECITAL HALL, C209

Saturday, May 16, 1981

2:30 p.m.

PIANO RECITAL

Students of Inta Zvagulis and Merlin Thompson

FROLIC — Bartok

Cindy Lee
Mami Zanger

DANCE — Telemann
CAPRICCIO — Haydn
PEASANT DANCE — Bartok

Romi Yadivel

LONDON BRIDGE — Folk Song
LE COUCOU — Folk Song

Gaizka Eraso

GO TELL AUNT RHODY — Folk Song
LONG, LONG AGO — Folk Song
ALLEGRETO 11

Jordy Rosenhek

LITTLE PLAYMATES — Chwatal
CLAIR DE LUNE — Lully

Benjamin Otto

FRENCH CHILDREN'S SONG — Folk Song

Stephen Powell

SONG OF PENNY CANDY	Thompson
THE MAN IN THE MOON	Thompson
Toby Herscovitch	
GERMAN DANCE	Beethoven
A LITTLE SONG	Kabalevsky
SPOOKS	Poole
Rachel Gould	
SWANS ON THE LAKE	Thompson
THE FARIES' HARP	Thompson
Ipek Dincoy	
MINUET IN G	Bach
SOLDIER'S MARCH	Schumann
Eric Hill	
RONDO	Pleyel
CLOWNS	Kabalevsky
Claudia Jernewall	
ARIA	Peerson
DRESDAN CHINA FIGURES	Tansman
Eleanor Wong	
ALLEGRETTO IN C	Diabelli
POLONAISE IN G MINOR	Bach
Jamie Clarke	
SONATINA IN A MINOR	Gurlitt
CLOWNS	Kabalevsky
Agnes Stergiopoulos	
SONATINA (SCHERZO)	Haydn
Andrea Danielescu	
OPUS 27, NUMBER 8	Volkmann
Mani Zanger	

GIGUE — Telemann
SCRAPPY SQUIRRELS — Goedicke
SOLDIERS PASS — Rebikov

Cindy Lee

HUNGARIAN DANCE NO. 8 — Brahms
LAIDERONNETTE, IMPERATRICE DES PAGODES — Ravel

Inta Zvagulis
Merlin Thompson

BERCEUSE — Fauré

Claudette Dyda
Andrew Brathwaite

THE GRENADIERS — Palmer
MINUET — Bach
THEME AND VARIATIONS — Lubarsky

Camille Seah

SONATINA OPUS 55 No. 1 — Kuhlau
SECOND MOVEMENT

Erika Szenasy

SONATINA IN F FIRST MOVEMENT — Beethoven

Graham Pratt

LITTLE WILLIE AND THE WIND — Niemann
TOCCATINA — Kabalevsky

Susanne Otto

SONATINA, FIRST MOVEMENT — Dussek

Valerie Haumont

MINUET — Bach
THE SWALLOW — Burgmuller

Lynn Jewell

SONATINA IN F OPUS 36, No. 4 — Clementi
FIRST MOVEMENT

Catherine Jernewall

CONFIDENCE, OPUS 19 No. 4 — Mendelssohn
DUETTO, OPUS 38 No. 6

Louise Lévesque

LITTLE PRELUDE IN F No. 8 — Bach
ROMANCE-IMPROMPTU — Benjamin

Taffy Miller

MELODIE, OPUS 3 No. 3 — Rachmaninoff

Claudette Dyda

PRELUDE, SUITE BERGAMESQUE — Debussy

Andrew Brathwaite

THREE FANTASTIC DANCES — Shostakhovitch

Barbara Willard

PRELUDE OPUS 3 No. 2 — Rachmaninoff
PRELUDE OPUS 32, No. 12 — Rachmaninoff

Merlin Thompson

The McGill Conservatory of Music

McGill University
Sherbrooke Street West,
ntreal, PQ, H3A 1E3

392-4550

RECITAL HALL
C209
Thursday, May 21, 1981

GUITAR, PIANO, FLUTE and VIOLIN CONCERT

Students of Gary Antonio, Dagmar Rydlo, Angela Knock, Marie Lamontagne and Ross Pratt

MINUETTO	J. Buttstedt
ROMANCE	Anonymous
SOLITUDINE	A. Anzaghi

John Lisi, Guitar

FOUR ETUDES	Slavicky
"MONKEYS"	Martini

Kimi Fukuoka, Piano

SONATA IN A MINOR	C.P.E. Bach
ALLEGRO	
POCO ADAGIO	
ALLEGRO	

Carlos Richter, Flute

PRELUDE FROM "SUITE BERGAMASQUE"	Debussy

Andrew Brathwaite, Piano

CONCERTO NO. 1 IN A MINOR	Accolay

Nicholas Bouchard, Violin

SONATA IN C MAJOR	Haydn
ANDANTE CON ESPRESSIONE	
PRESTO	

David Myers, Piano

The McGill Conservatory of Music

McGill University
555 Sherbrooke Street West,
Montreal, PQ, H3A 1E3

392-4550

RECITAL HALL
C209
Friday, May 22, 1981
7:30 p.m.

PIANO RECITAL

By the students of DAWNA RHODENHIZER

ORANGES AND LEMONS	B. Berlin
Tamara Pirhonen	
ALLEGRO IN G MINOR	Telemann
DANCE OF THE FLOWERS	Krause
Erwin Santaca	
MINUETTO IN C MAJOR	J. Hook
Marlies Beck	
ECOSSAISE	Beethoven
Stephanie Marshall	
MINUET IN G MAJOR	J.S. Bach
Yukako Suzuki	
MINUET IN A MINOR	Rameau
Terri DiLallo	
"SCHERZO" FROM SONATINA IN F MAJOR	Haydn
Keiko Gutierrez	

OVER

THE HAPPY FARMER, OP. 68, NO. 10 — R. Schumann

Sandi Chao

SONATINA IN C, OP. 55, NO.1 — Kuhlau

Minako Suzuki

THE SWALLOW, OP. 100, NO. 24 — Burgmueller

Rachel Beausoleil

SONATINA IN G MAJOR — Beethoven
MUSETTE IN D MAJOR — Bach

Hannah Cracower

INTERMISSION

VALSE IN A MINOR — Chopin

Kati Chao

FANTASIA IN G MINOR — Telemann

Eva Finkelstein

PRELUDE IN G MAJOR — Handel

Mary Samios

2-PART INVENTION IN C MAJOR — J.S. Bach

Sharon Batson

THE HORSEMAN, OP. 68, NO. 23 — R. Schumann

Ingrid Nachtrieb

"RONDO" FROM SONATINA IN G OP. 36, NO. 5 — Clementi

Olga Paspaliaris

3-PART INVENTION IN B MINOR — J.S. Bach

Julley Chui

REVERIE — C. Debussy

Valeria Gutierrez



RECITAL HALL, C209
Saturday, May 23, 1981
2:00 p.m.

McGill University
Sherbrooke Street West,
Montreal, PQ, H3A 1E3

392-4550

SUZUKI CELLO DEMONSTRATION

From the class of Catherine Walker

GAVOTTE *Edward Garson*	Lully
BERCEUSE *Ann Benveniste*	Schubert
BOURRÉE	Handel
THE TWO GRENADIERS	Schumann
MUSETTE *Toby Richardson*	Bach
HUNTERS' CHORUS *Zanna Chase*	Weber
MINUET	
HAPPY FARMER *Danielle Raphael*	Schumann
MINUET NO.2 *Sara Johnston*	Bach
MINUET IN C *Elise Johnston*	Bach

RIGADOON *Annie Janvier*	Purcell
LONG LONG AGO (G MAJOR) *Aaron Chase*	Bayly
PERPETUAL MOTION	Folk Song
MAY SONG	Folk Song
GO TELL AUNT RHODY	Folk Song
LIGHTLY ROW	Folk Song
FRENCH FOLK SONG *Danielle Lavoie*	Folk Song
TWINKLE VARIATIONS	Folk Song

The McGill Conservatory of Music

McGill University
Sherbrooke Street West,
Montreal, PQ, H3A 1E3

392-4550

RECITAL HALL, C209
Saturday, May 23, 1981
3:30 p.m.

PIANO RECITAL

Students of Fred Sheppard

MINUET IN G MINOR	Bach
A LITTLE SONG	Kabalevsky
Nathalie Berger	
INVENTION IN F MAJOR	Bach
Dorothy Lesar	
PRELUDE IN G MAJOR	Handel
Jane Yamashita	
ALLEGRETTO IN G MAJOR	Haydn
WALTZ IN A MINOR	Kabalevsky
Alison Leigh	
SONATINA OP. 55 NO. 1 IN C MAJOR	Kuhlau
Helene Duchesneau	
SONATINA OP. 36 NO. 6 IN D MAJOR	Clementi
Sasha Malashenko	
SONATINA OP. 55 NO. 3 IN C MAJOR	Kuhlau
Tina Podymow	
SONATA K. 545 IN C MAJOR	Mozart
ANDANTE	
ALLEGRO	
Gertrude Parnigoni	
SONATA IN F MAJOR	Haydn
Gloria Cabot	
CONCERTO IN D MAJOR	Haydn
VIVACE *Denise Tousignant*	
Cadenza by *Danielle Vernier*	
Fred Sheppard	

UN POCO ADAGIO
ALLEGRO ASSAI
Denise Tousignant

INTERMISSION

SONATA OP. 49 NO. 2 IN G MAJOR — Beethoven
Joy Mangel

NOCTURNE OP. 9 NO. 3 IN E MAJOR — Chopin
Ann Osana

SONG WITHOUT WORDS, "DUO" — Mendelssohn
Tamara Malashenko

WATCHMAN'S SONG — Grieg
Kendra Durnford

INTRODUCTION AND FUGATO — Harris
Jeffrey Mangel

THE LITTLE SHEPHERD — Debussy
Judith Haimovici

LE CATHÉDRALE ENGLOUTIE — Debussy
Helen Osana

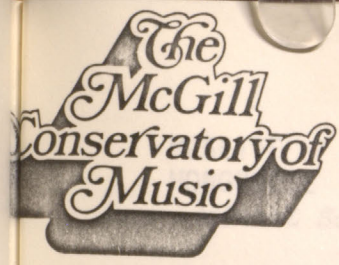
CLOWNS — Kabalevsky
Gary Mangel

TOCATTA — Kabalevsky
Alain Bouchard

GAVOTTE — Prokofiev
Hazel Valdivia

COUNTRY CONCERTO — Kasschau
ALLEGRO
ANDANTE
VIVACE
Nicole Tousignant
Fred Sheppard, Accompanist

CONCERTO OP. 15 IN C MAJOR — Beethoven
ALLEGRO - Cadenza by *Fred Sheppard*
ADAGIO
Elisabeth Drye
Fred Sheppard, Accompanist



McGill University
Sherbrooke Street West,
ontreal, PQ, H3A 1E3

392-4550

RECITAL HALL, C209
Tuesday, May 26, 1981
7:30 p.m.

FLUTE, SAXOPHONE, and CLARINET RECITAL

Students of Sandra Macklin and Penny Robertson

SHALOM CHAVERIM	Israeli Folk Song
THEME FROM THE SECOND SYMPHONY	F.J. Haydn
Jackie Rosenhek, Flute	
ANDANTE FROM THE SURPRISE SYMPHONY	F.J. Haydn
CRUSADERS' HYMN	Anonymous
Mia Billick, Flute	
MELODY IN F	A. Rubinstein
FOLK SONG	Anonymous
Lauren Yarosky, Flute	
ARIA	G.F. Handel
ANDANTE	F. Schubert
John Trevick, Flute	
MINUET IN G	J.S. Bach
MINUET	L. Boccerini
Jeffery Russell, Flute	
MINUET OF MR. DUPORT	W.A. Mozart
MINUET	W.A. Mozart
Andina Van Isschot, Flute	
GAVOTTE	G. Gariboldi
ACROSS THE UNIVERSE	P. McCartney
Jonathan Gold, Flute	

MUSETTE — J.S. Bach
HONGROISE — J-L. Adam
Mikael Sandblom, Clarinet

SICILIANO — J.S. Bach
LISTENER'S DELIGHT — J. Niewood
Alexander Smith, Alto Saxophone

GAVOTTE — G.F. Handel
Sophie Lynch-Staunton, Flute

ARIETTE — J-B. Cramer
ANDANTINO — D. Steibelt
Jean-Patrick Lemay, Clarinet

HUMORESQUE — A. Dvorak
Hanna Levy, Clarinet

SONATA NO. 5 IN C MAJOR — A. Vivaldi
MINUETTO I
MINUETTO II

THE SWINGIN' SHEPHERD BLUES — M. Koffman
Stacey Engels, Flute

SONATA NO. 1 IN C MAJOR — A. Vivaldi
ARIA
ALLEGRO
Tara Tallentire, Flute

ANDANTE FROM PIANO SONATA NO. 1 — W.A. Mozart
Dorothée Pawulska, Flute

FANTASIA NO. 2 IN A MINOR — G.P. Telemann
GRAVE
VIVACE
ADAGIO
ALLEGRO
Ann-Marie Berriman, Flute

McGill University

Faculty of Music
Strathcona Music Building

RECITAL HALL
Wednesday 27 May 1981,
8:30 pm

T I M B O O T H , bass trombone

student of Ted Griffith

accompanist: Barbara G e l h a r , piano

FIVE PIECES FOR BASS TROMBONE — Nelson Riddle

parts IV and V

with: Heather Whiting and Bryan Taylor, trumpets;
Anne Marie Leenhouts, horn;
Alain Cazes, tuba

CELLO SUITE #2 — J.S.Bach

Sarabande
Menuetto #1

TETRA ERGON — David H.White

For Van
In memory of "The Boss"
In memory of "The Chief"

i n t e r m i s s i o n

SONATINA FOR EUPHONIUM — William Presser

Allegretto
Scherzo
Andante
Rondo

SONATA BREVE — Walter S.Hartley
FOR BASS TROMBONE SOLO (1969)

Allegro moderato

The McGill Conservatory of Music

CONCERT HALL, C209
Wednesday, June 3, 1981
6:30 p.m.

McGill University
Sherbrooke Street West,
ontreal, PQ, H3A 1E3

392-4550

SUZUKI VIOLIN RECITAL

Students of Mary Ruth Gehr

CHORUS FROM JUDAS MACCABAEUS — G.F. Handel
Cyrus Bilimoria
Georges Sopel
Darius Bilimoria
Valerie Schwartz

EVERYBODY DOWN UP — S. Suzuki
Amy Cooper

SONG OF THE WIND — Folksong
Sarah Bartlett

EVERYBODY DOWN UP — S. Suzuki
Angela Lehrer

PERPETUAL MOTION — S. Suzuki
Cyrus Bilimoria
Darius Bilimoria

STRAWBERRY SHORTCAKE — S. Suzuki
Nancy Hodgson

LIGHTLY ROW — Folksong
Soo Eung Yu

LONG LITTLE *Jordan Officer*	S. Suzuki
MINUET II *Valerie Schwartz* *Georges Sopel*	J.S. Bach
EVERYBODY DOWN UP *Esther Burridge*	S. Suzuki
GO TELL AUNT RHODY *Jackie Appel*	Folksong
EVERYBODY DOWN UP *Erica Sutton*	S. Suzuki
LITTLE LITTLE *Jennifer Hodgson*	S. Suzuki
ANDANTINO *Paul Gullas*	S. Suzuki
MANITOBA *Caroline Harvey*	S. Suzuki
GAVOTTE IN D *Cyrus Bilimoria*	J.S. Bach

INTERVAL

TOUT LE MONDE BAS HAUT *Louis Philippe Corbeil*	S. Suzuki
SONATA IN F MAJOR, ADAGIO *Darius Bilimoria*	G.F. Handel
EVERYBODY DOWN UP *Dennis Dho*	S. Suzuki
MINUET IN G *Georges Sopel* *Valerie Schwartz*	Beethoven

TOUT LE MONDE BAS HAUT — S. Suzuki
Gregoire Emond

SONATA IN D MAJOR, ALLEGRO — G.F. Handel
Georges Sopel

EVERYBODY DOWN UP — S. Suzuki
Lisa Bowen

TWINKLE TWINKLE LITTLE STAR — Folksong
Sophie Robitaille

TAMBOURIN — Gretry
Valerie Schwartz

CONCERTO IN D MINOR FOR 2 VIOLINS, LARGO — J.S. Bach
Valerie Schwartz,
Georges Sopel

VARIATIONS ON TWINKLE TWINKLE LITTLE STAR — S. Suzuki
Everyone (Class)

ACCOMPANIST - SANDRA BURRIDGE

The McGill Conservatory of Music

McGill University
herbrooke Street West,
ntreal, PQ, H3A 1E3

392-4550

RECITAL HALL, C209
Thursday, June 4th, 1981
7:30 p.m.

PIANO RECITAL

Students of Dagmar Rydlo

BIRD - 2 BIRDS CHILDREN AT PLAY DANCE *Tanya Karibian*	Tanya Karibian
MENUET IN G MINOR SONATINA OP. 55 NO. 1 2ND MOVEMENT - VIVACE *Martin Rydlo*	J.S. Bach Kuhlau
CZECH SONG TOCCATINA *Asa Fukuoka*	K. Slavicky
4 ETUDES *Kimi Fukuoka*	K. Slavicky
TOCCATINA CONSOLATION SONGS WITHOUT WORDS OP. 30 NO 3 *Susan Paszkiewitz*	Maykapar F. Mendelsohn
SONATA OP. 10 NO.1 1ST and 2ND MOVEMENT *Vida Papez*	Beethoven

SONATA OP. 13 IN C MINOR - PATHETIQUE, 2ND MOVEMENT — Beethoven
Julie Kim

NOCTURNE IN B^{b} MINOR OP. 9 NO.1 — F. Chopin
Janice Ewanyshin

MAZURKA OP. 24 NO. 4 — F. Chopin
Chizu Eikuoka

6 RUMANIAN DANCES — B. Bartok
Janice Ewanyshin

6 SHORT PRELUDES NO. 1,2,3 — W.K. Rogers
Monica Ruffo

PRELUDE OP. 23, NO. 5 — S. Rachmaninov
Julie Kim

ETUDE TABLEAU NO. 1 — S. Rachmaninov
Constance Leigh